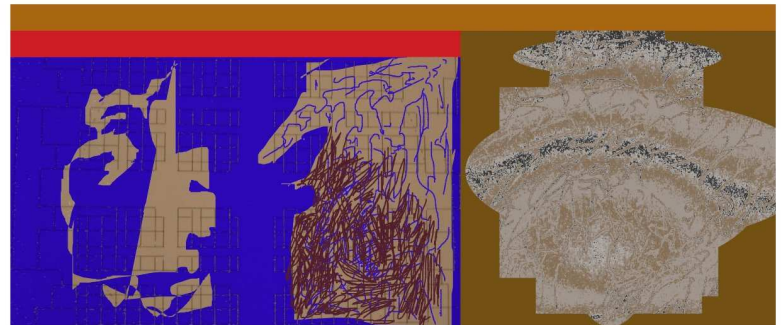
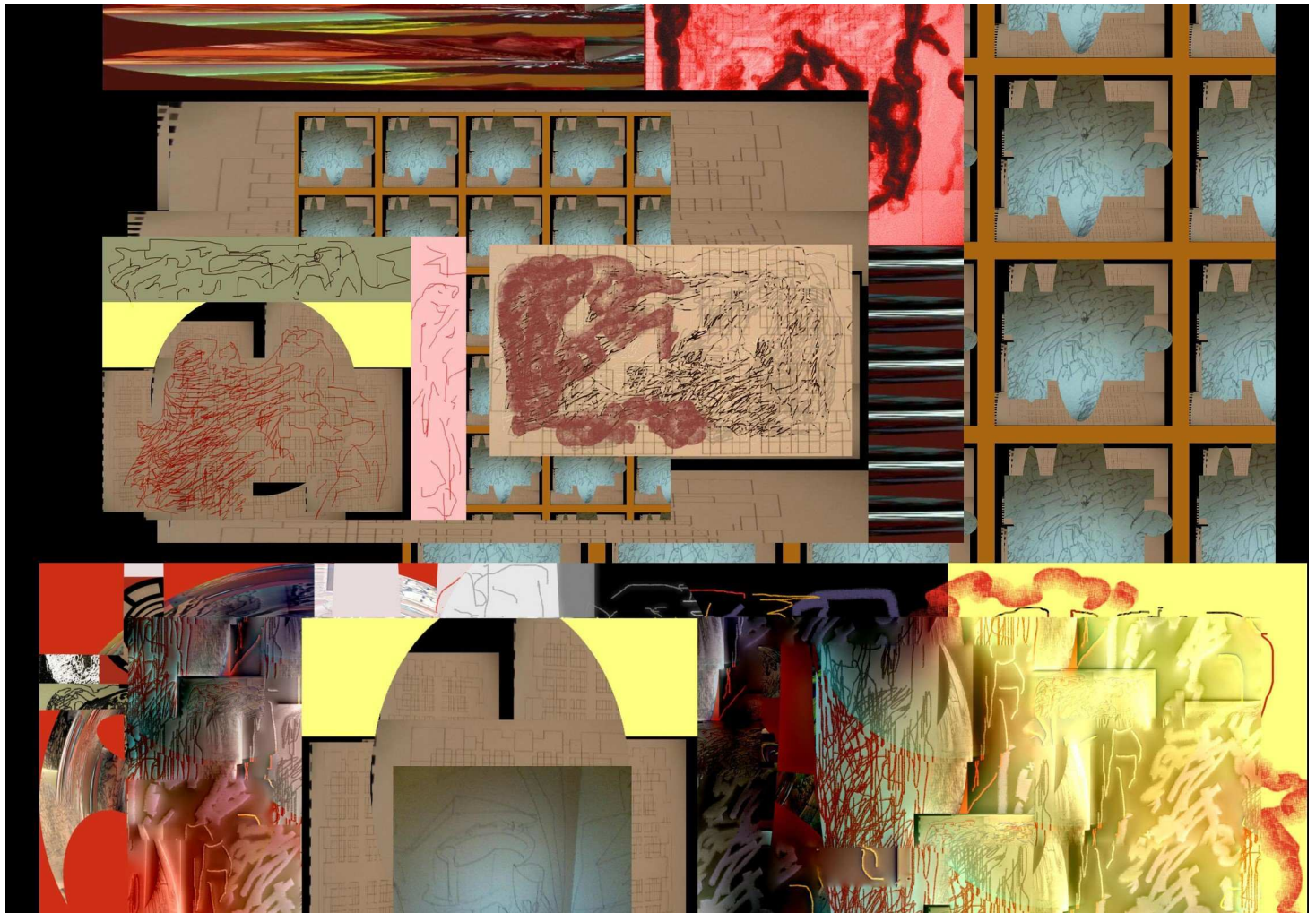


Oct v.2 M->Orphic Journal

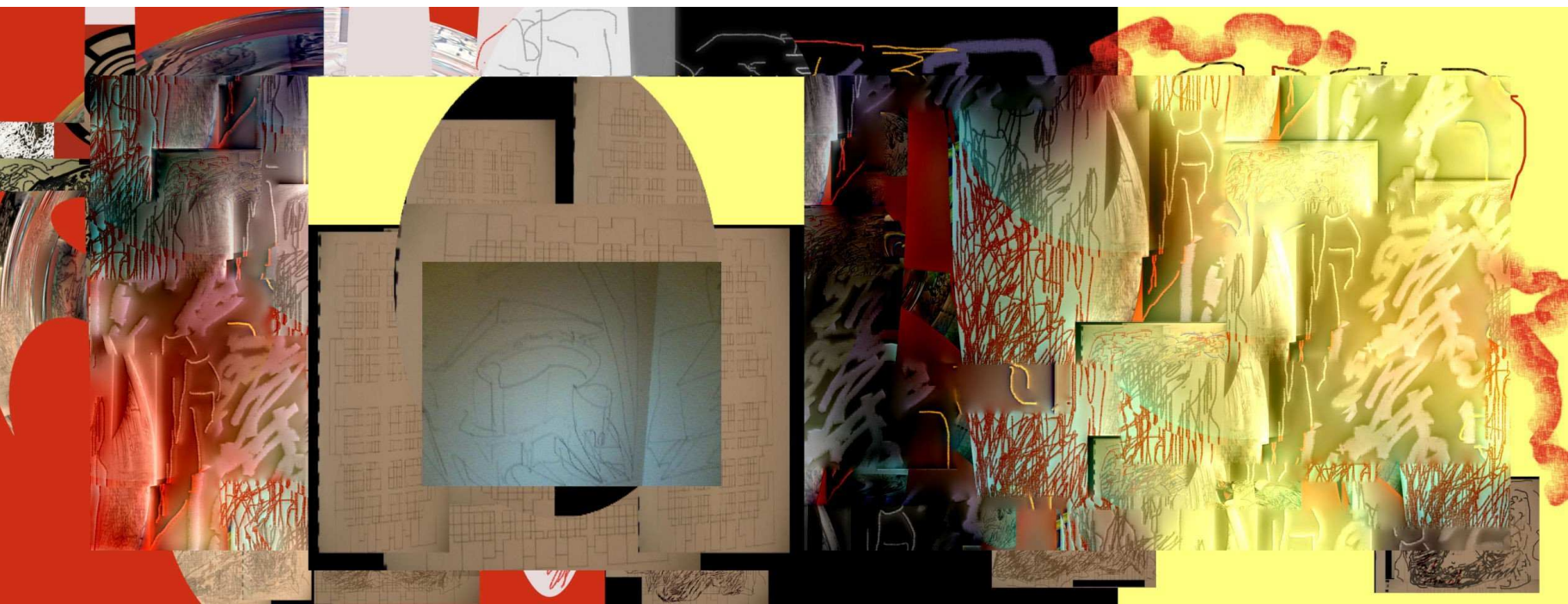
Cyberolithic Venus Virtual Analogue and Allegory

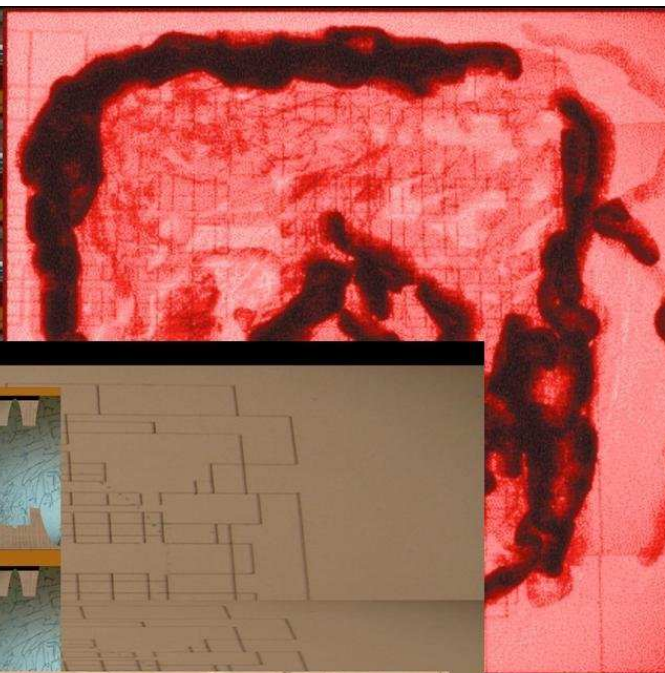
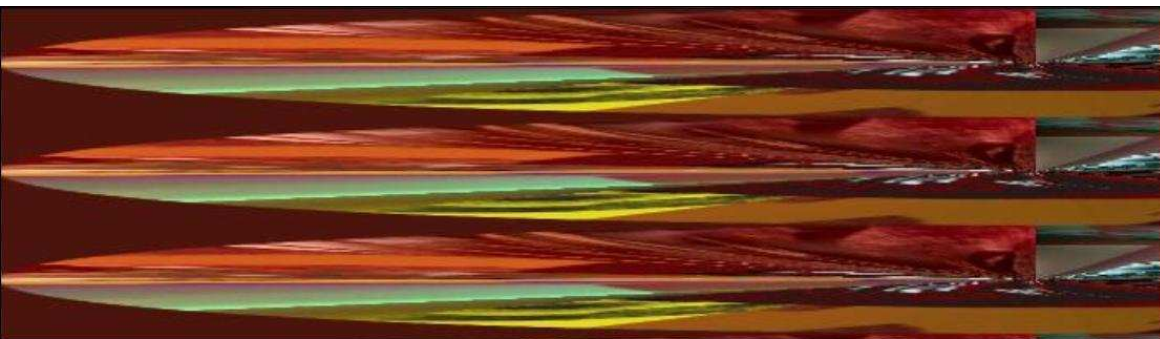
by Edwin VanGorder

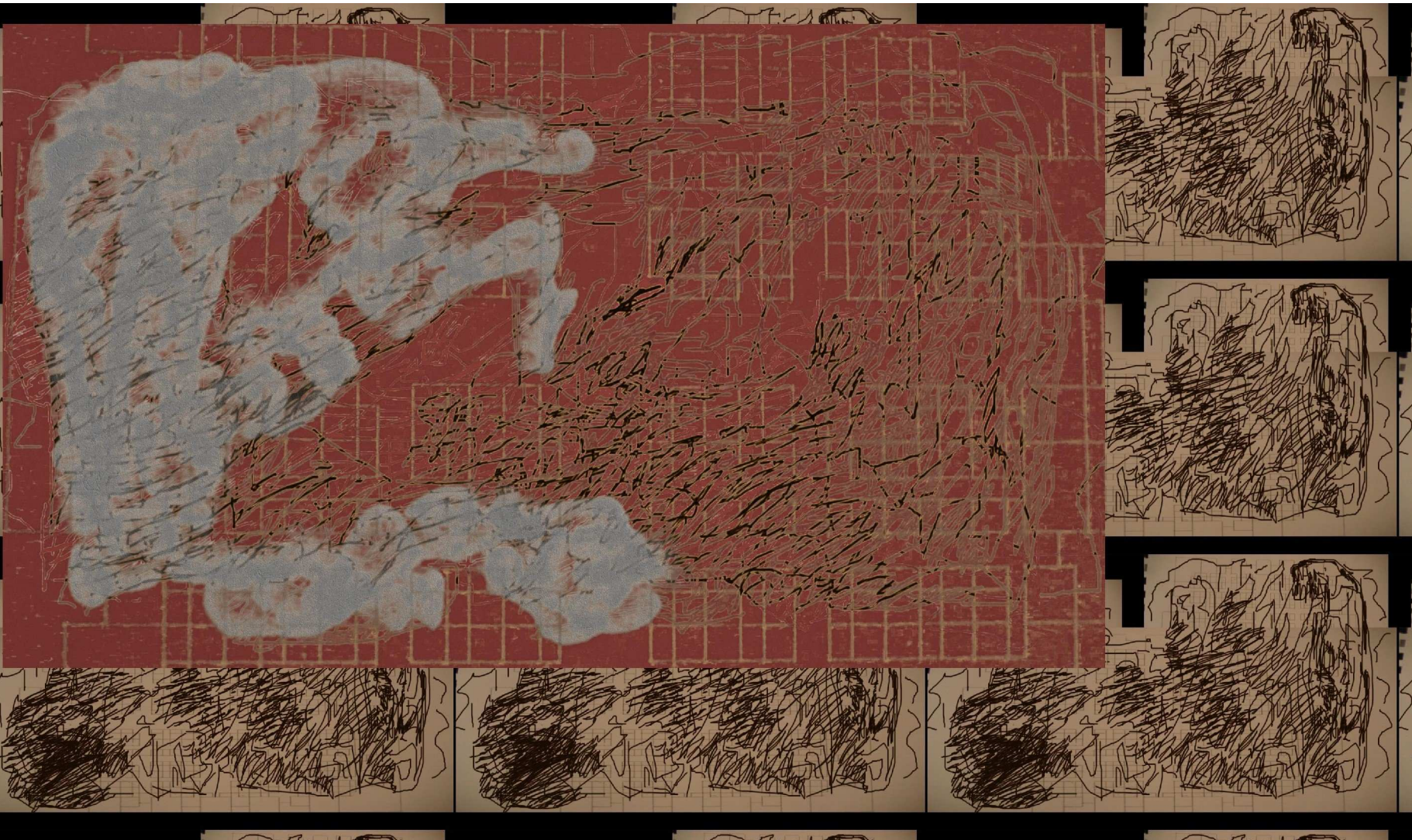


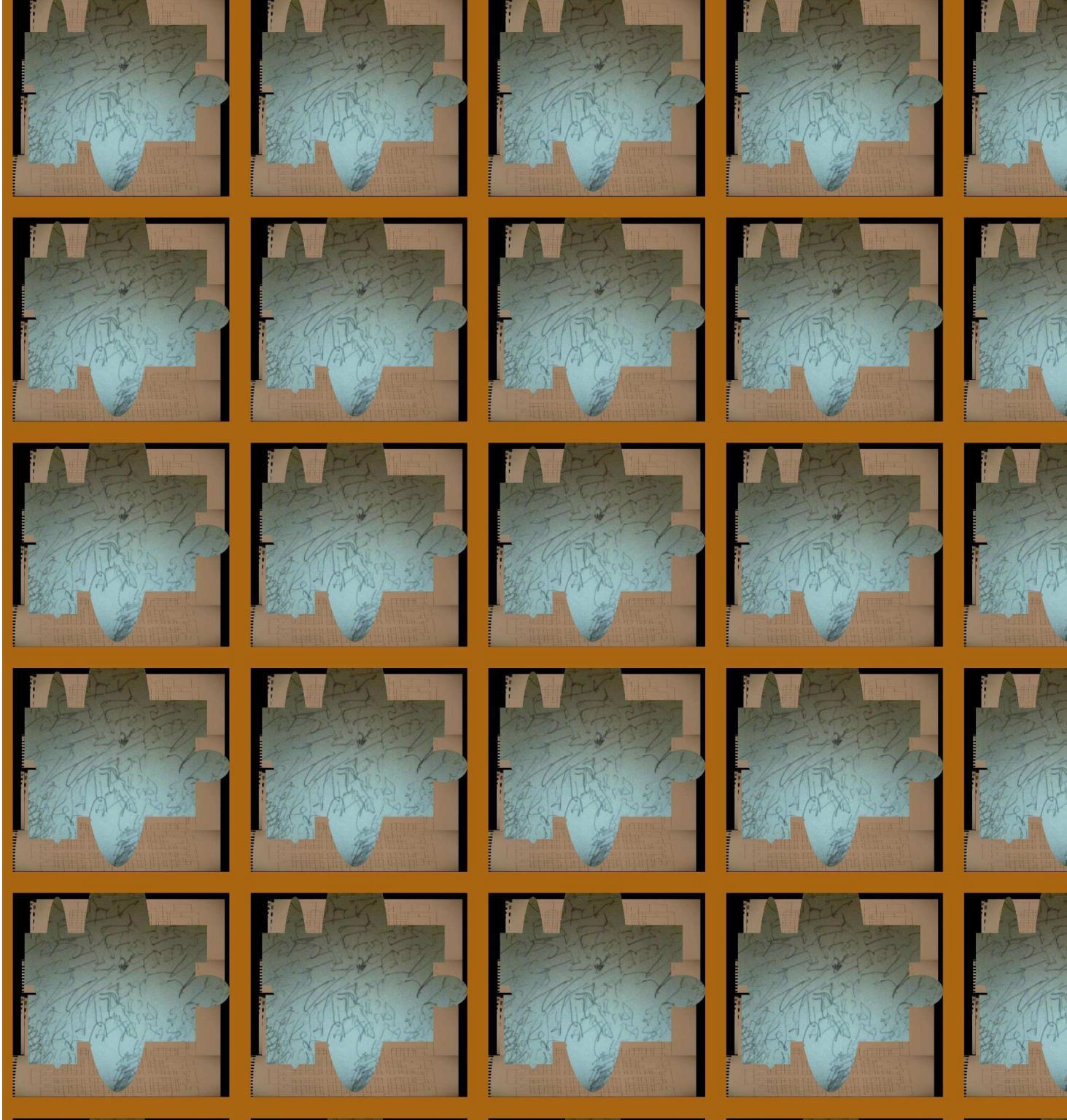


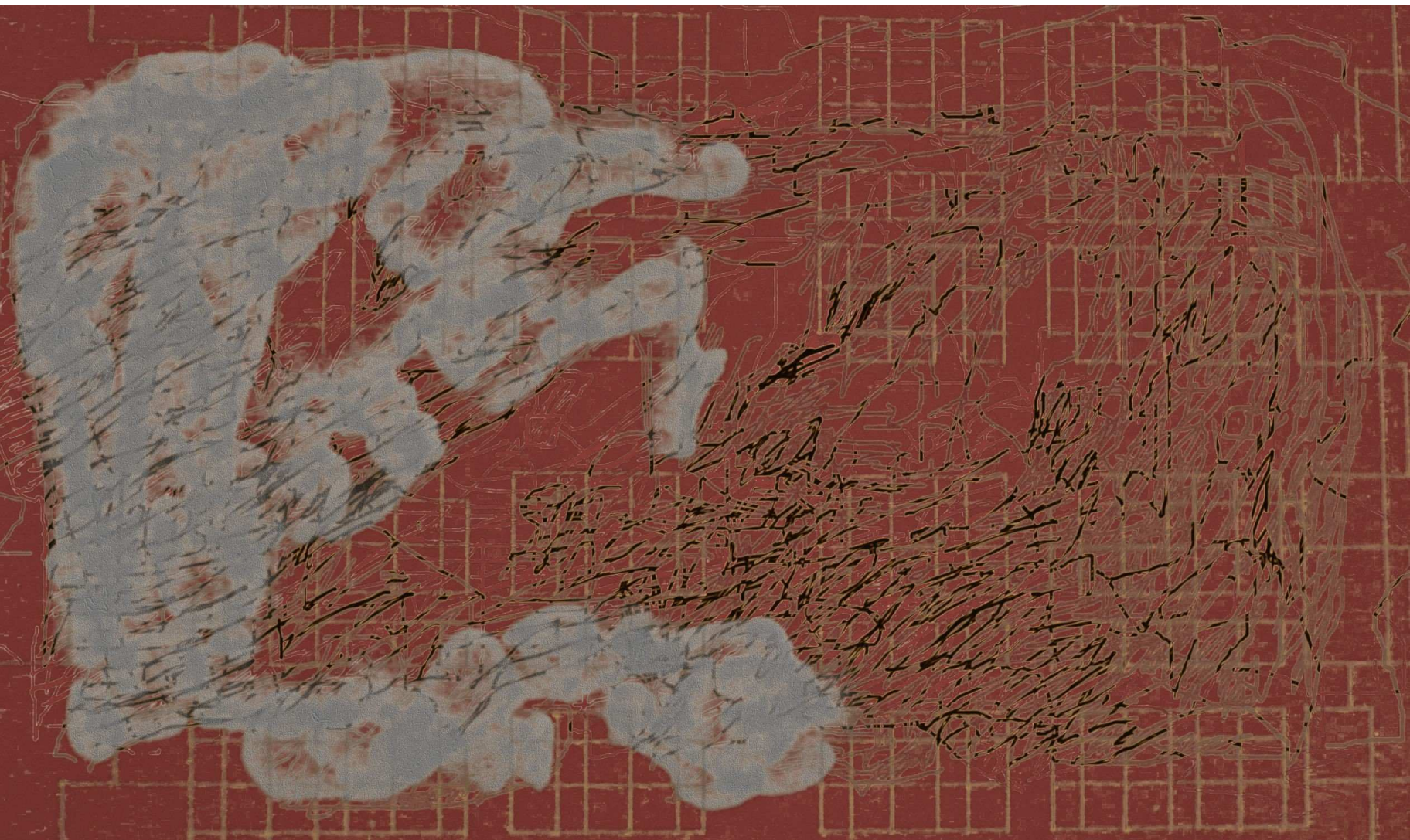
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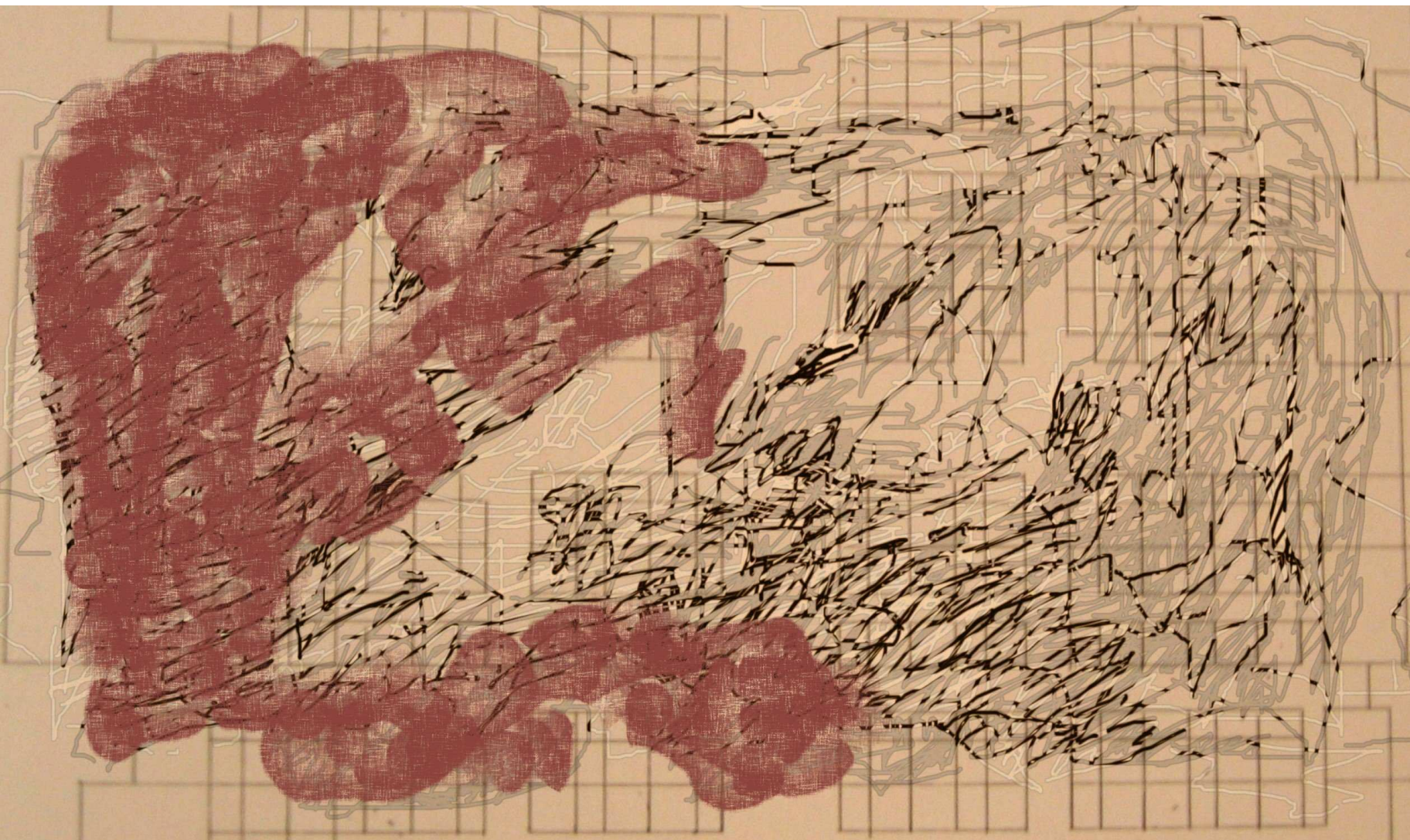


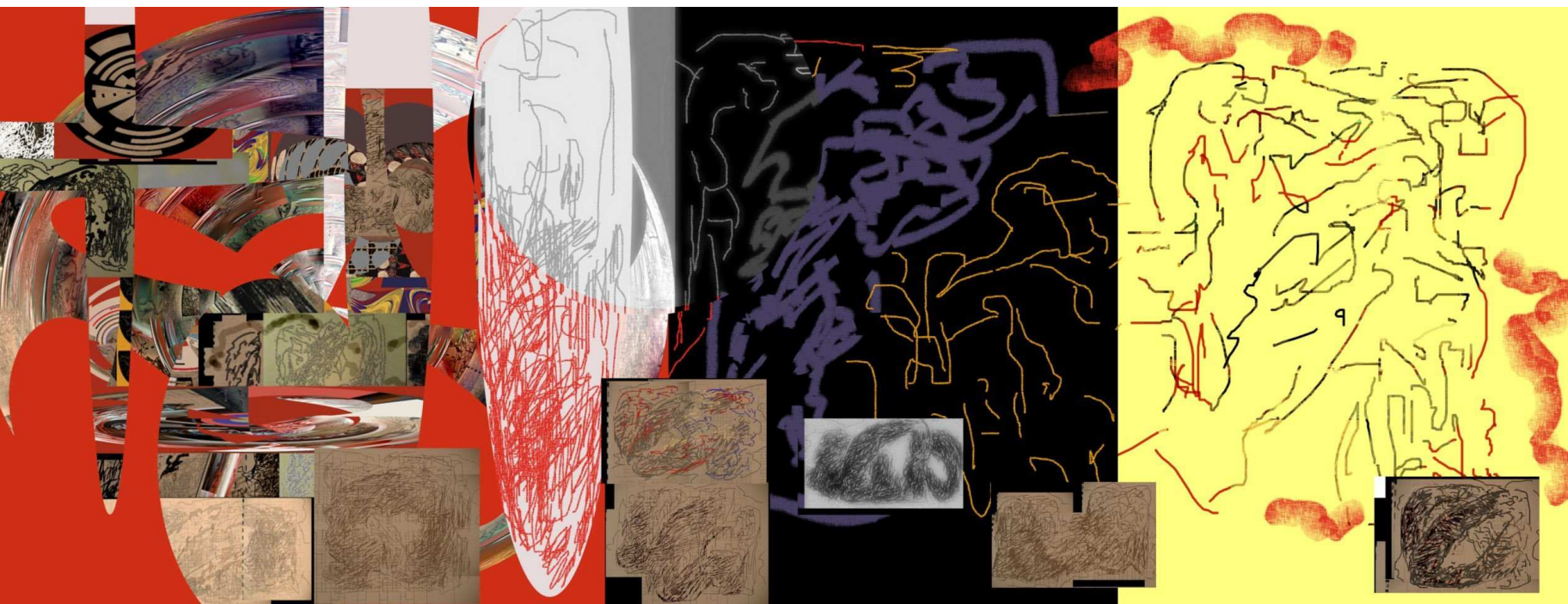




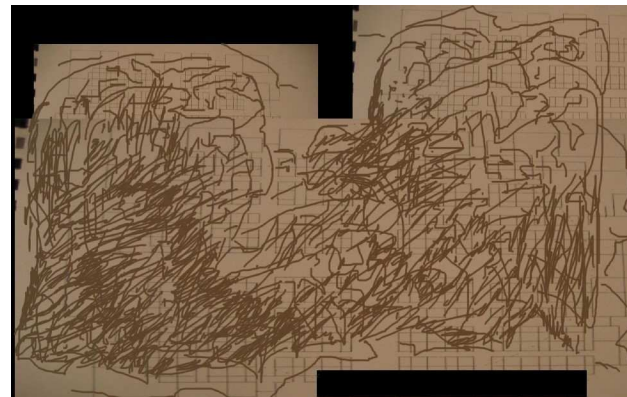
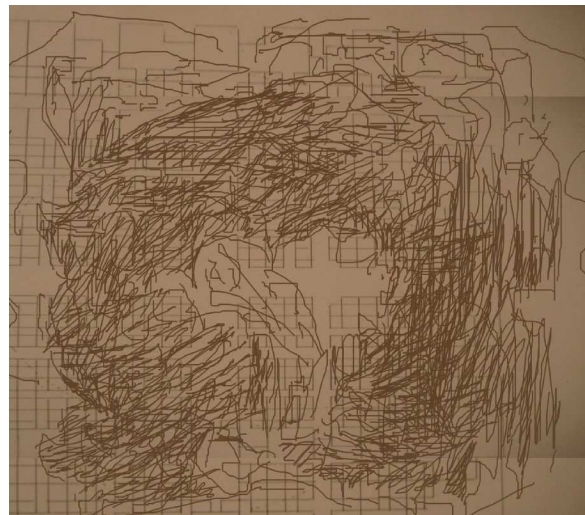
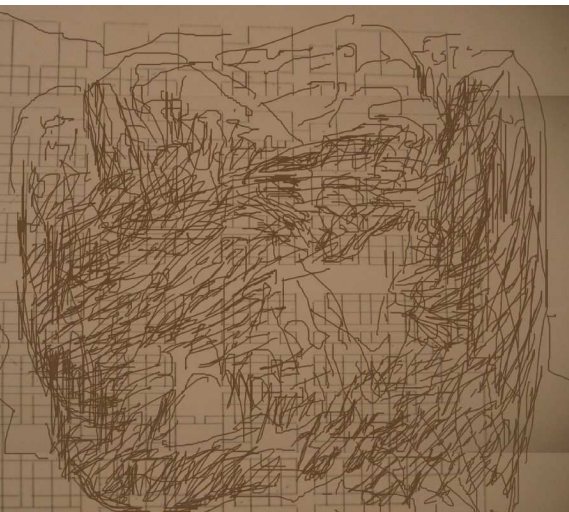
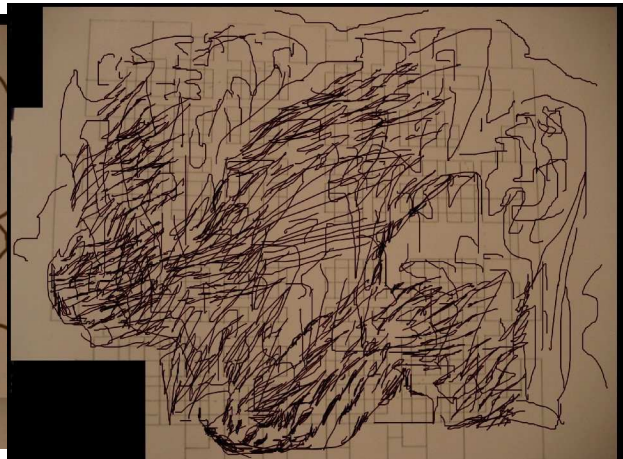
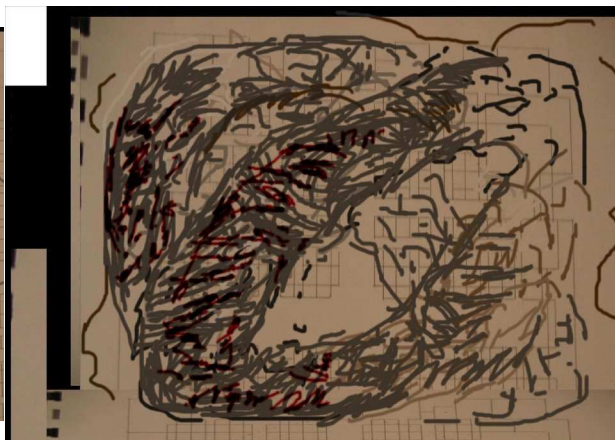
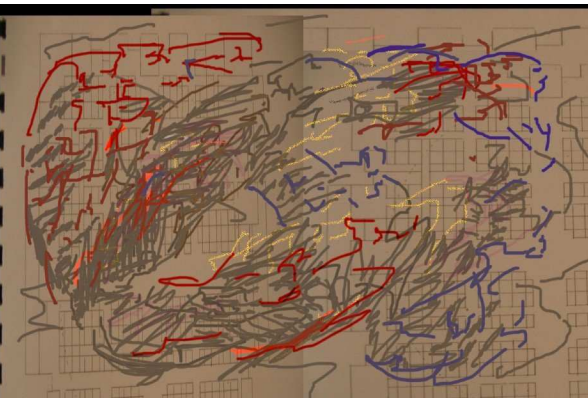
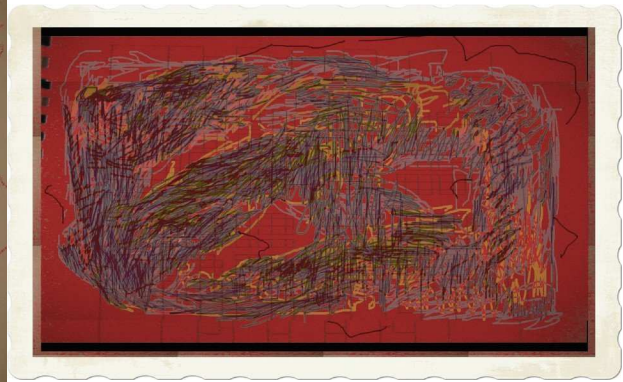
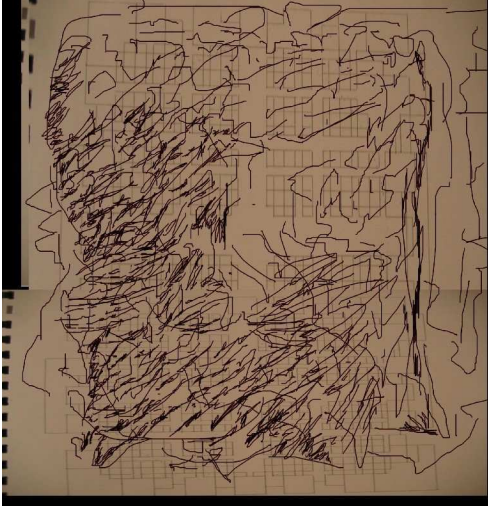


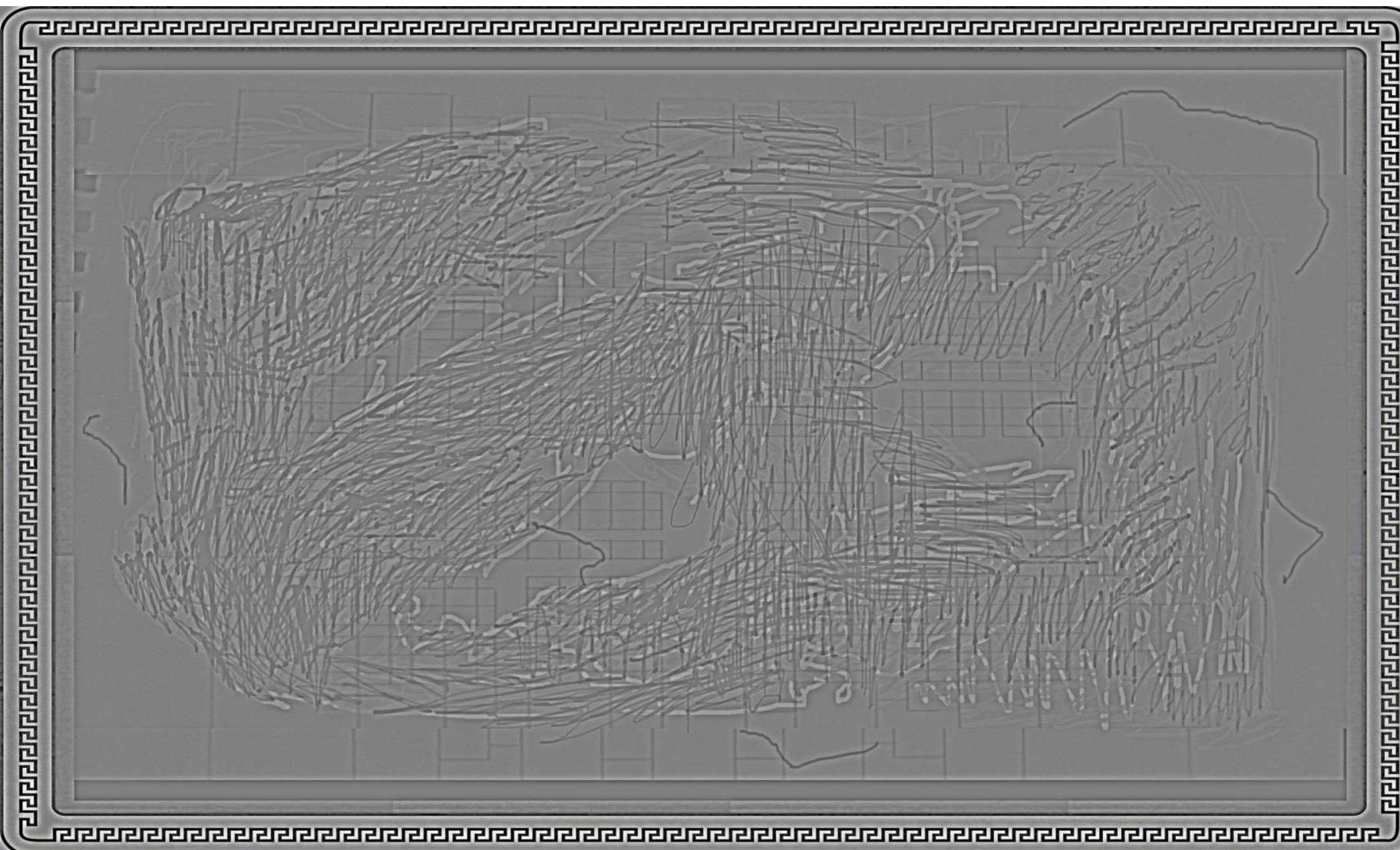


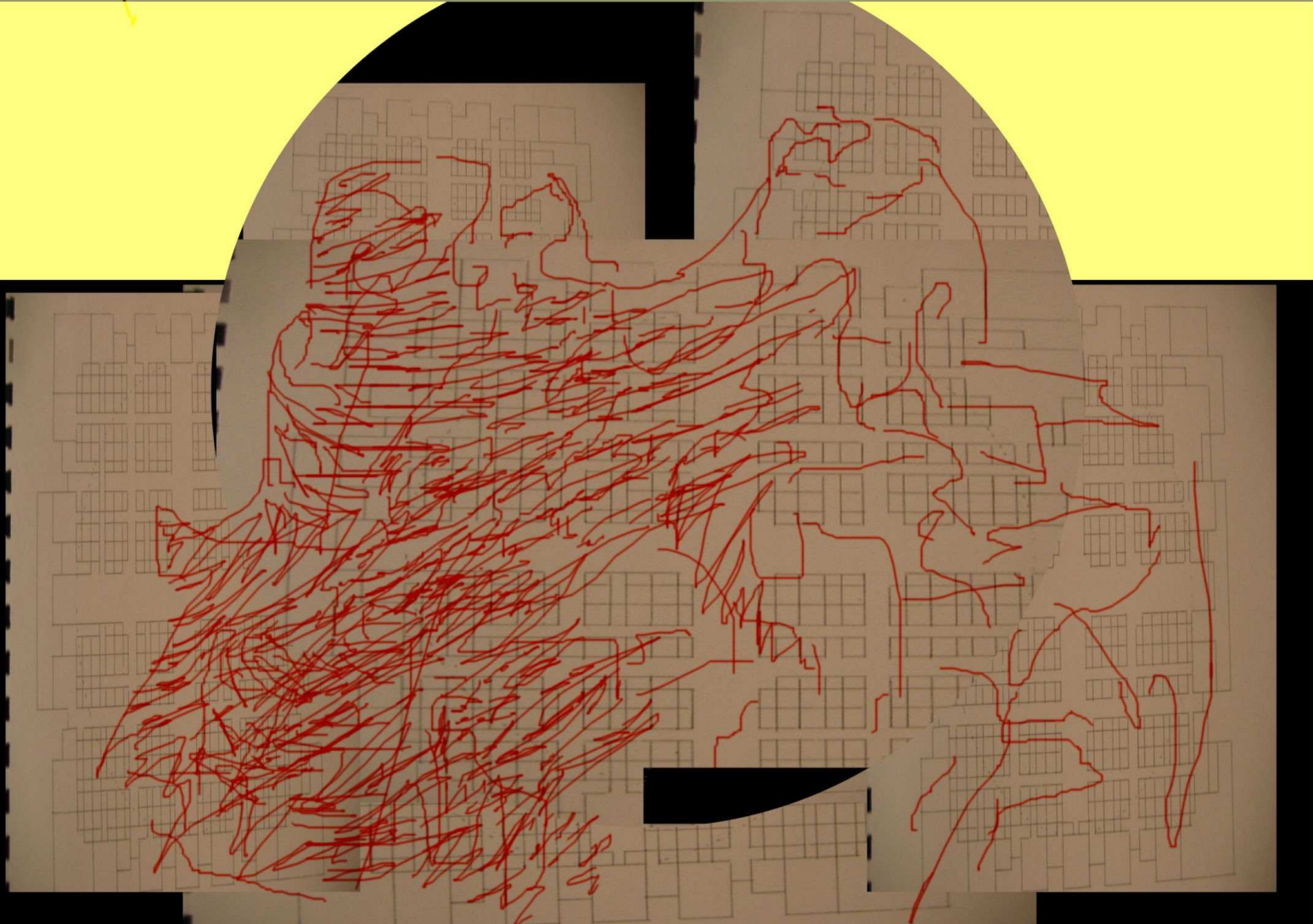
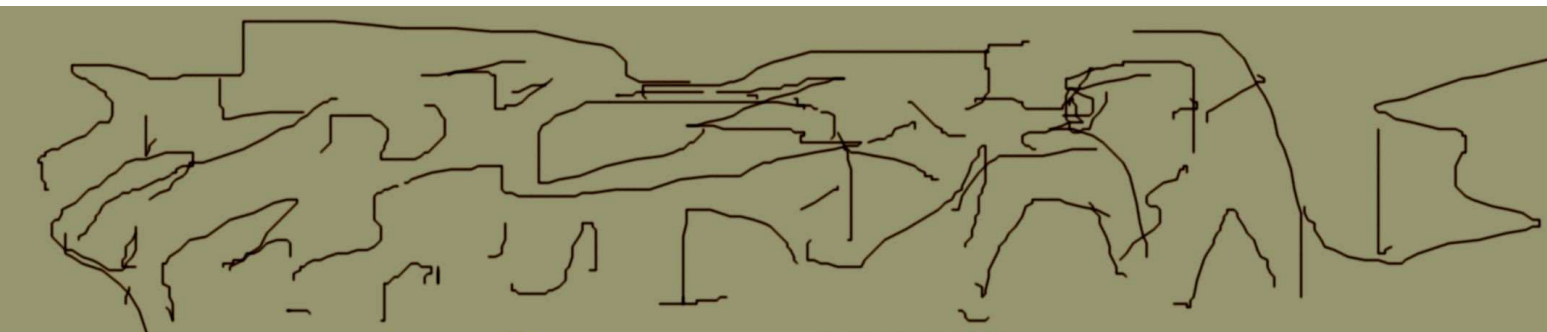


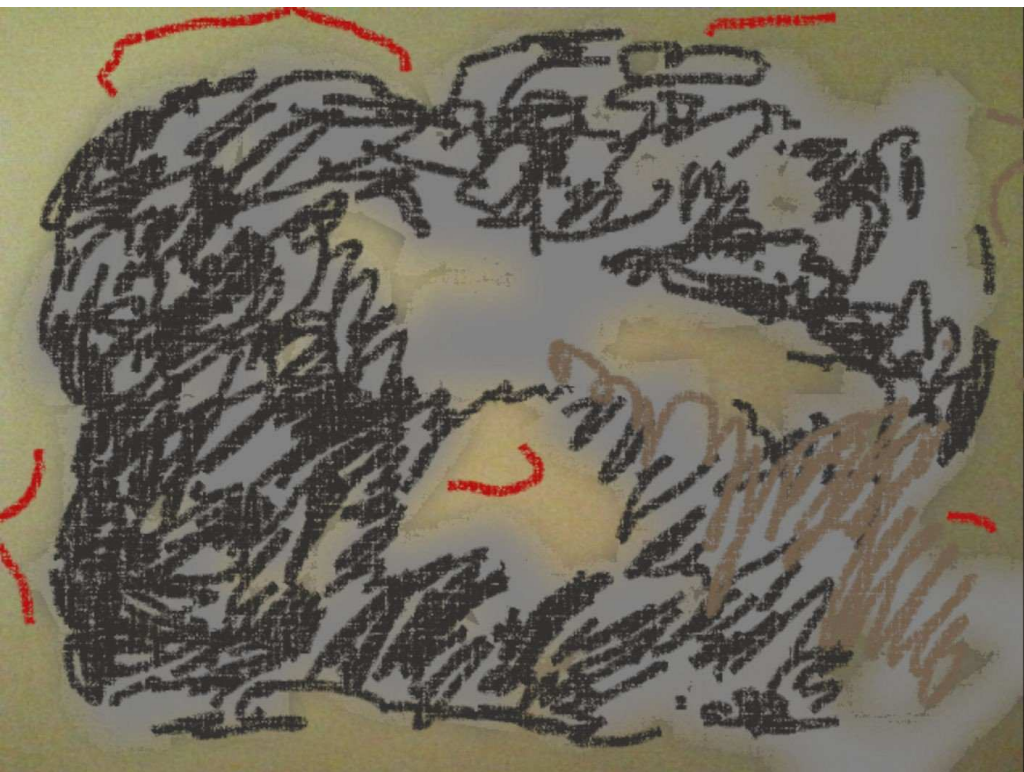


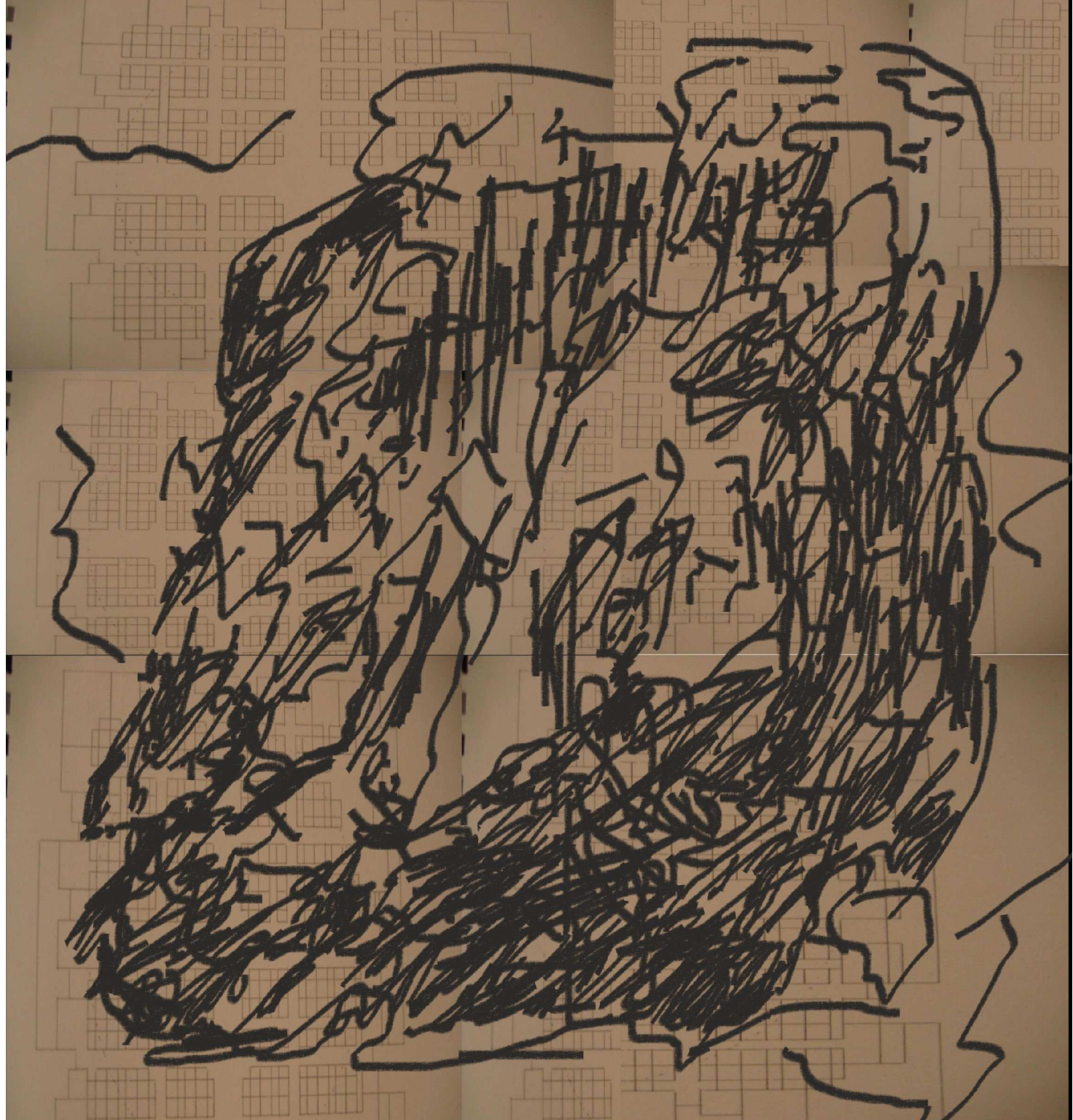


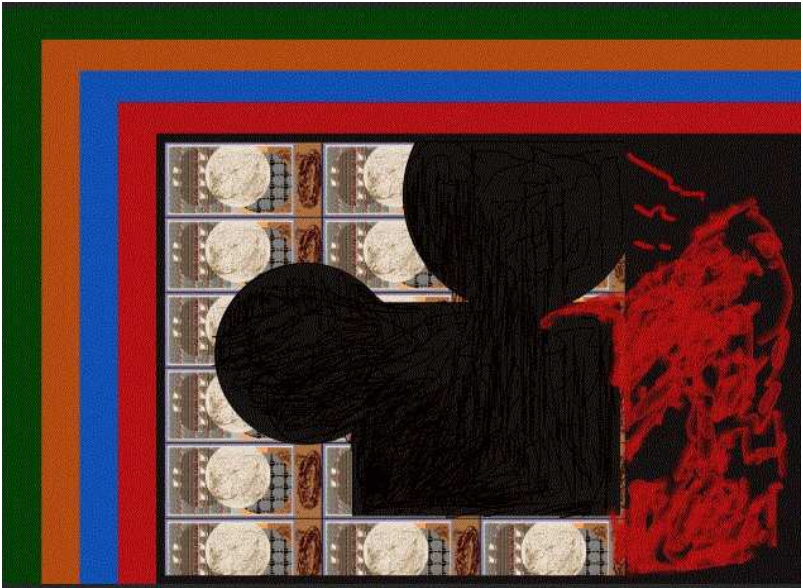


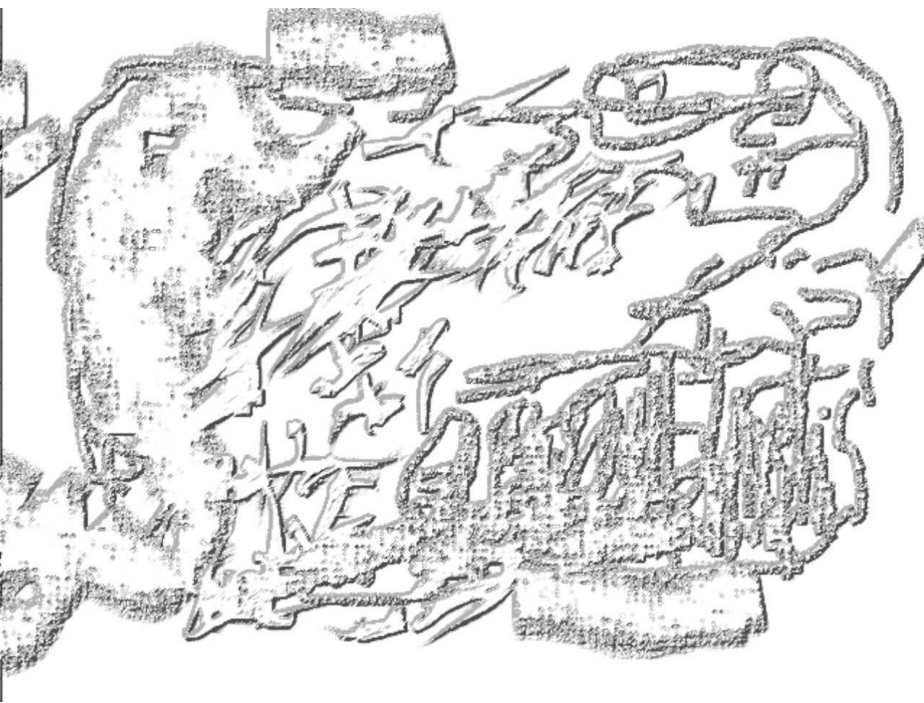
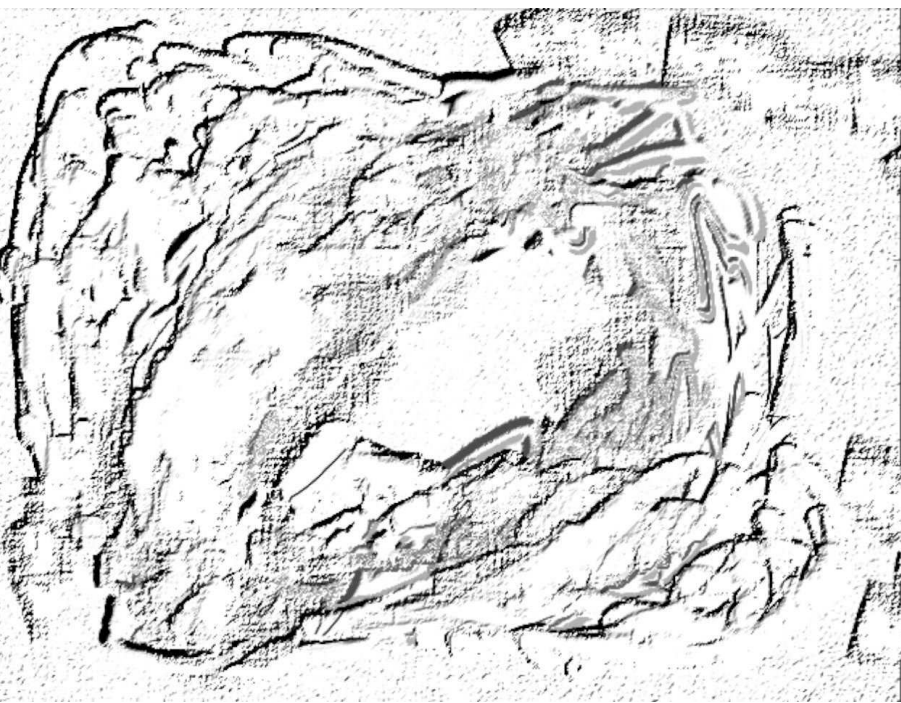




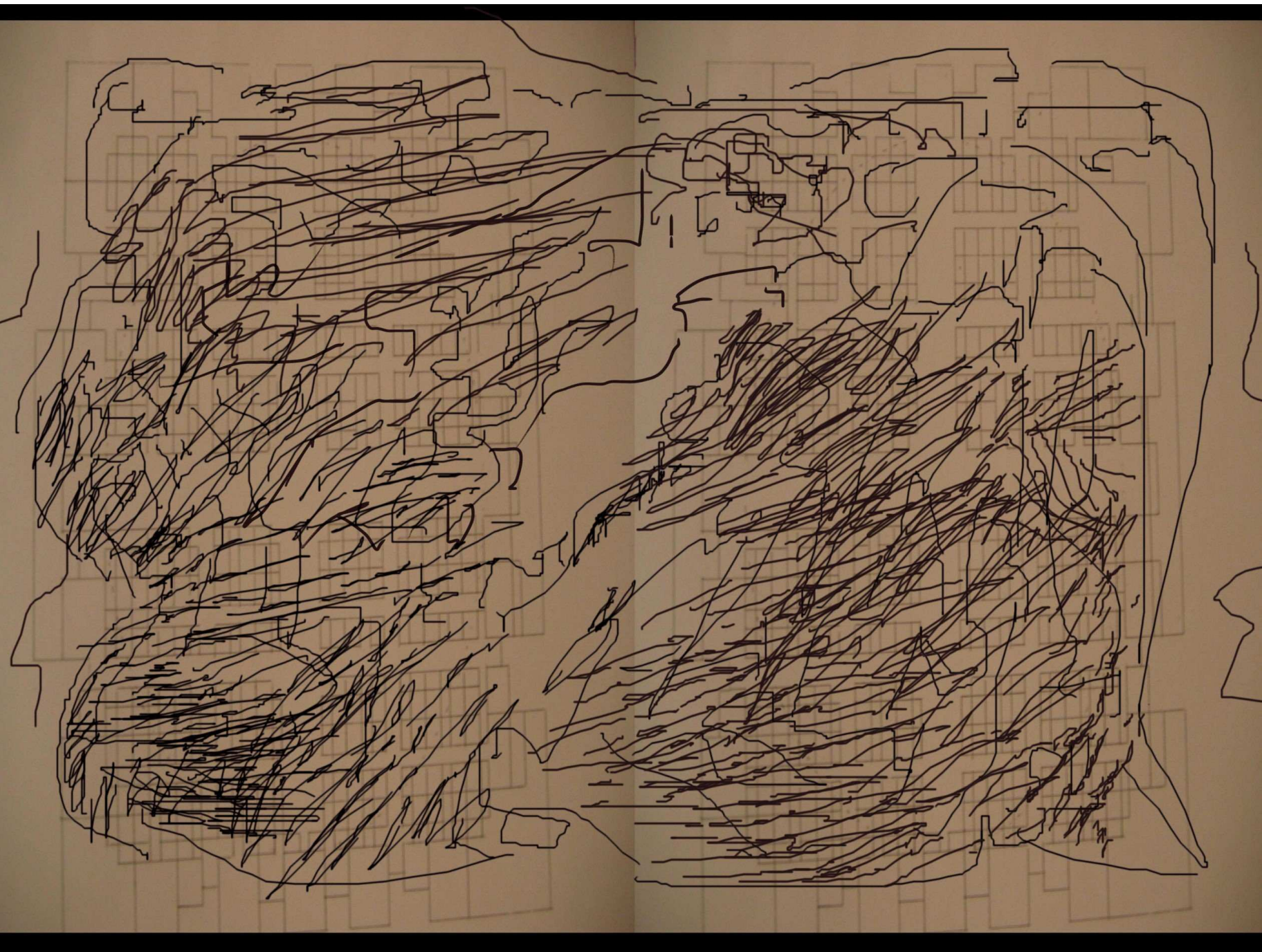


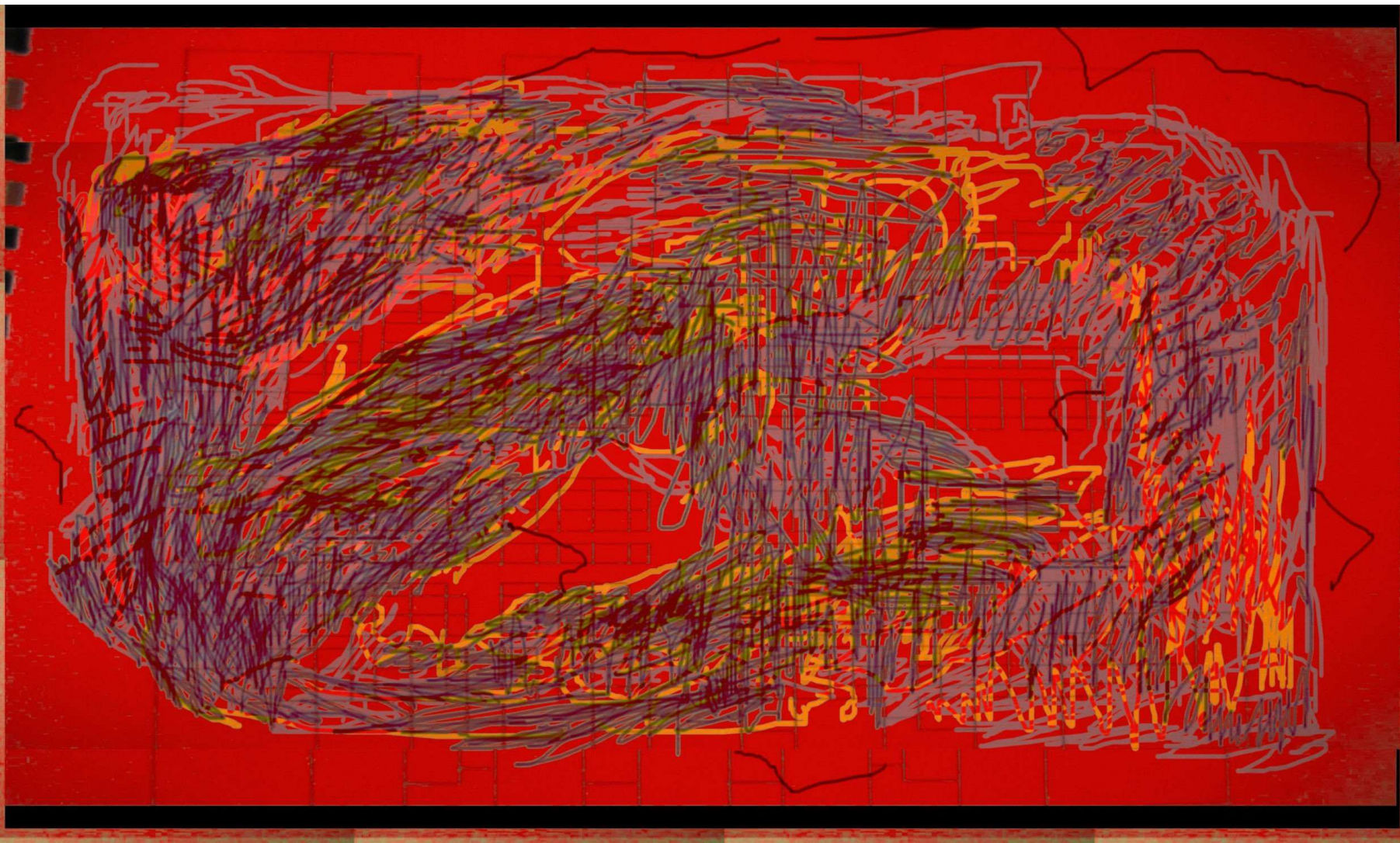


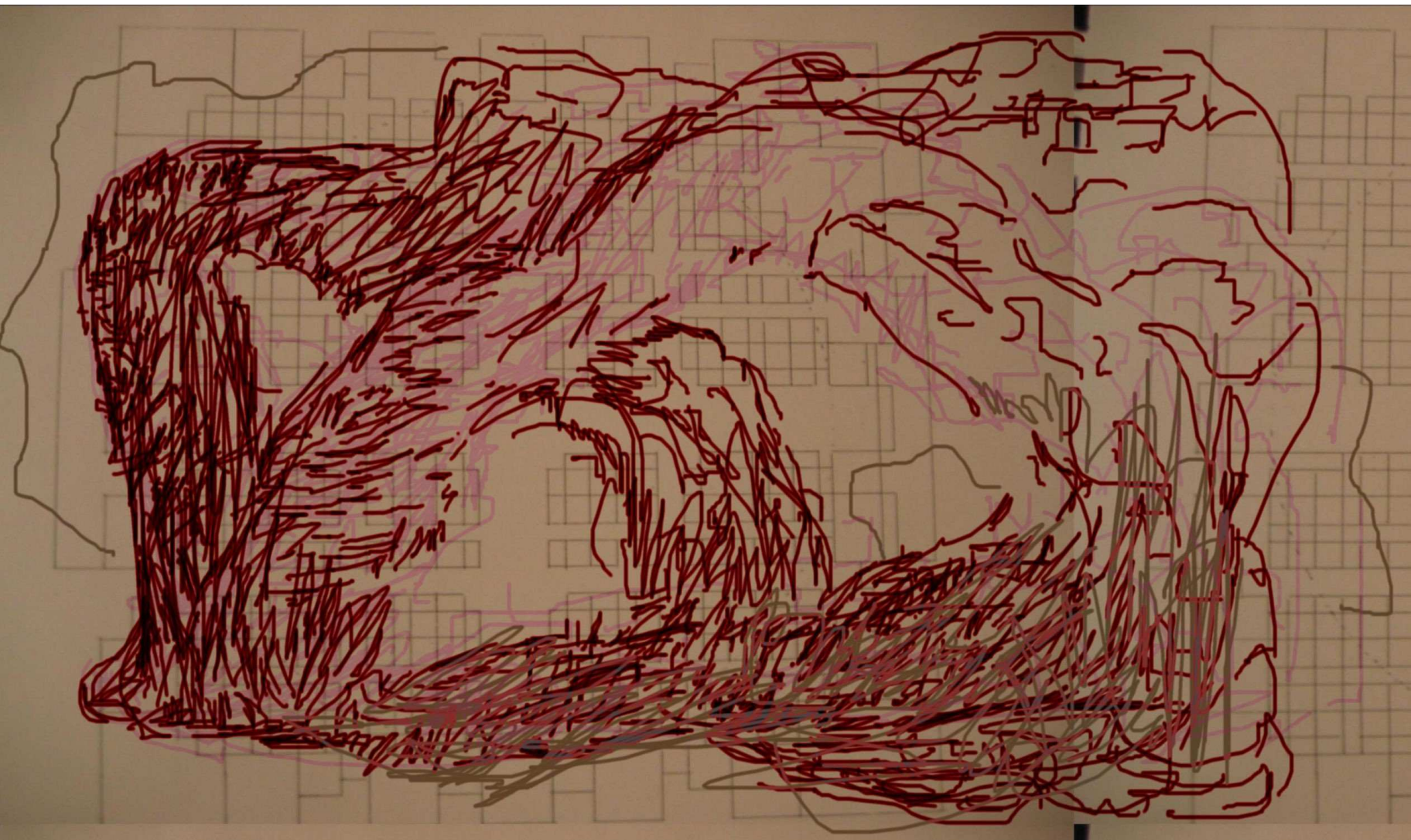


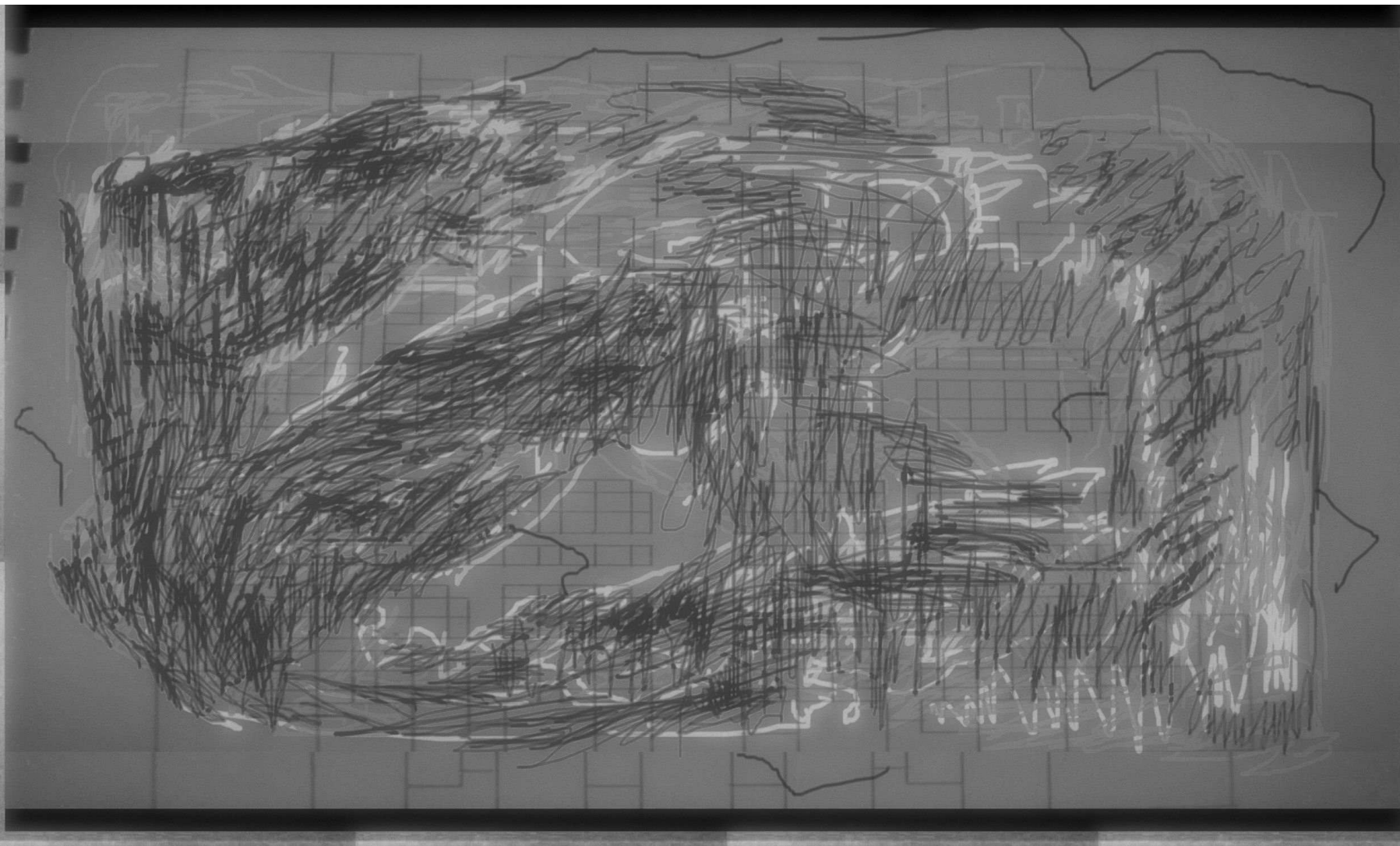








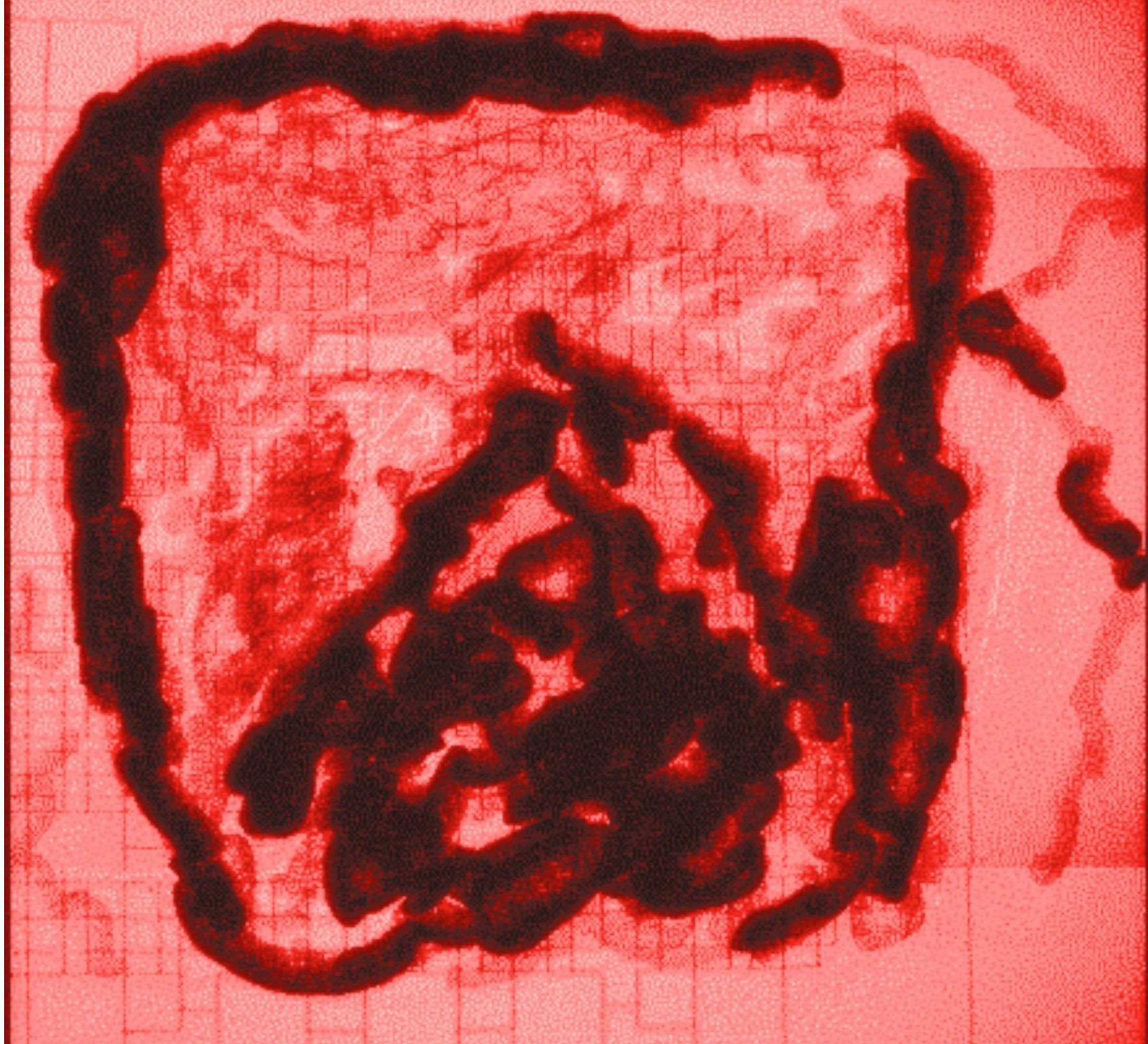


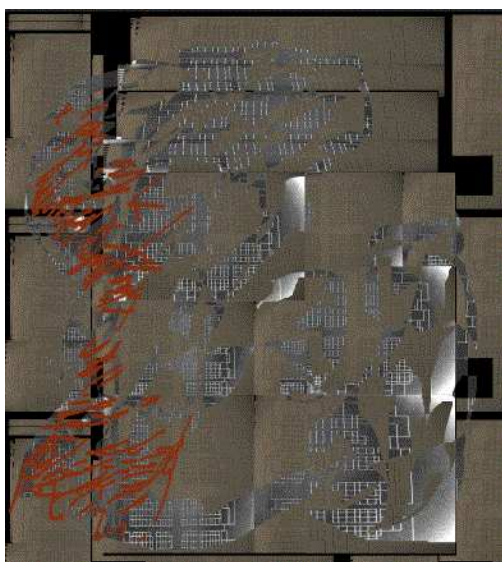


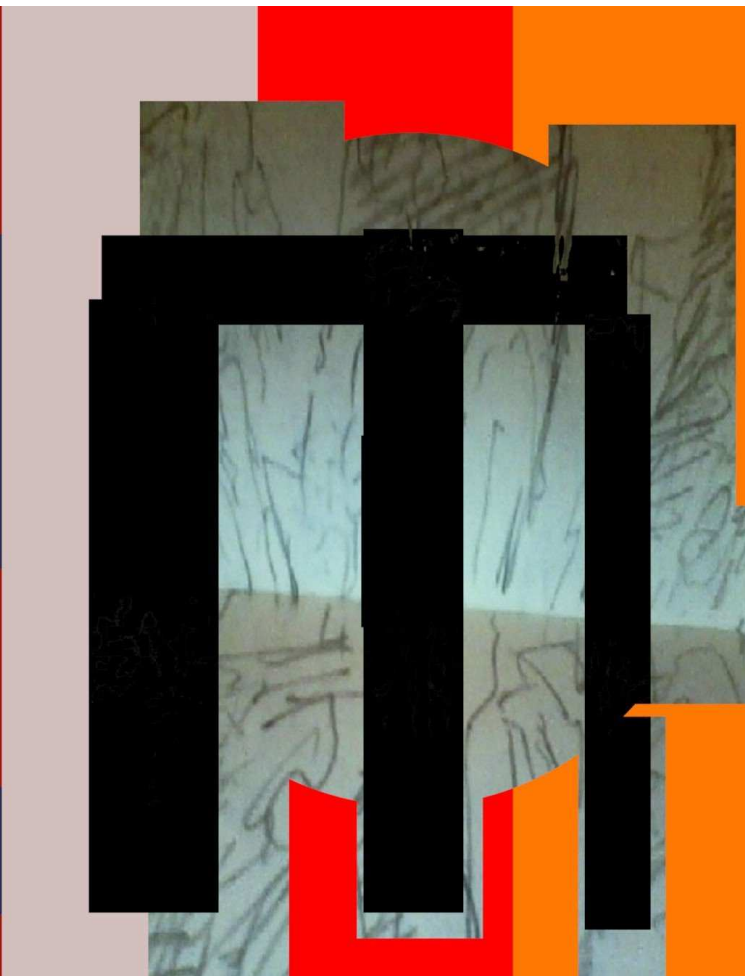


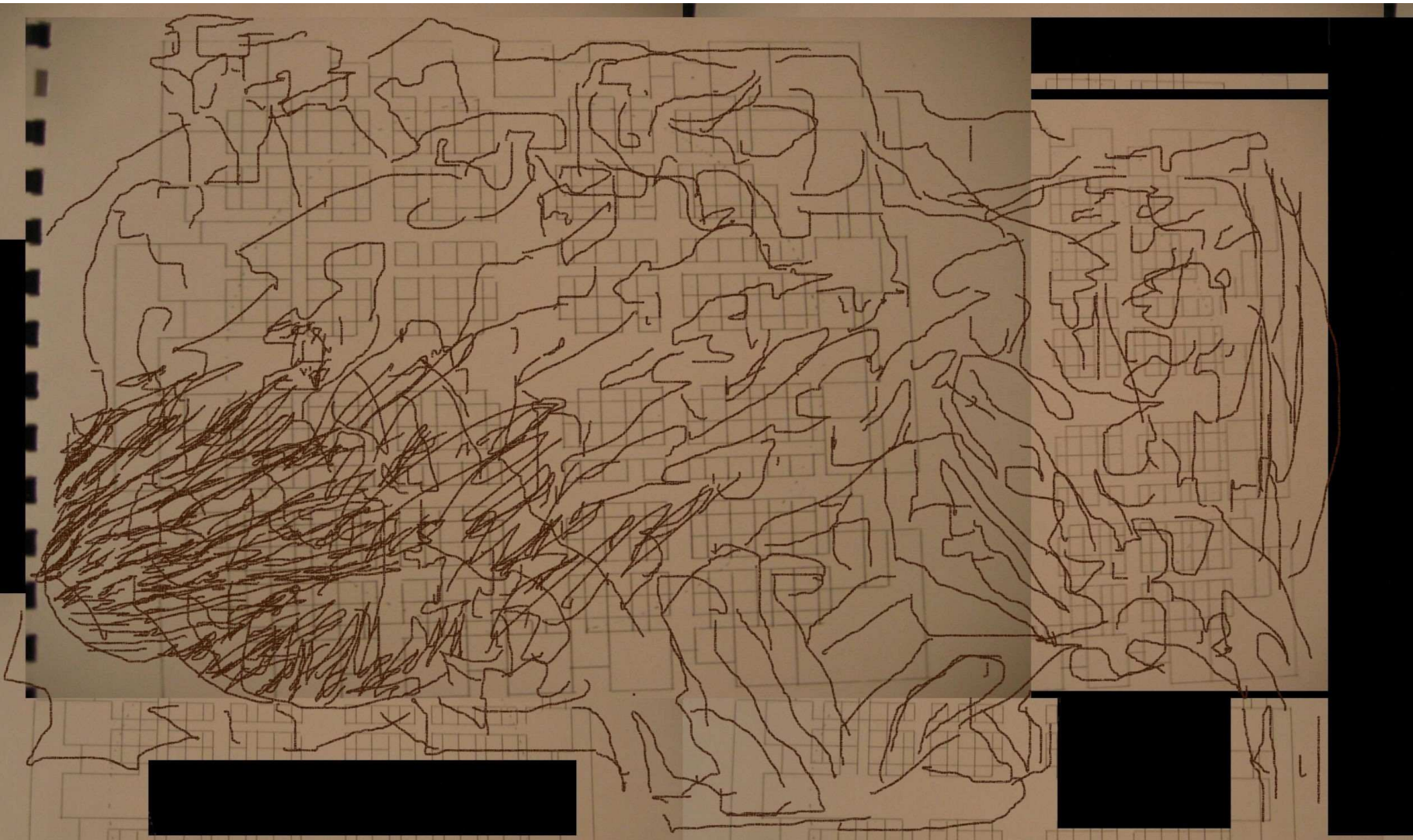


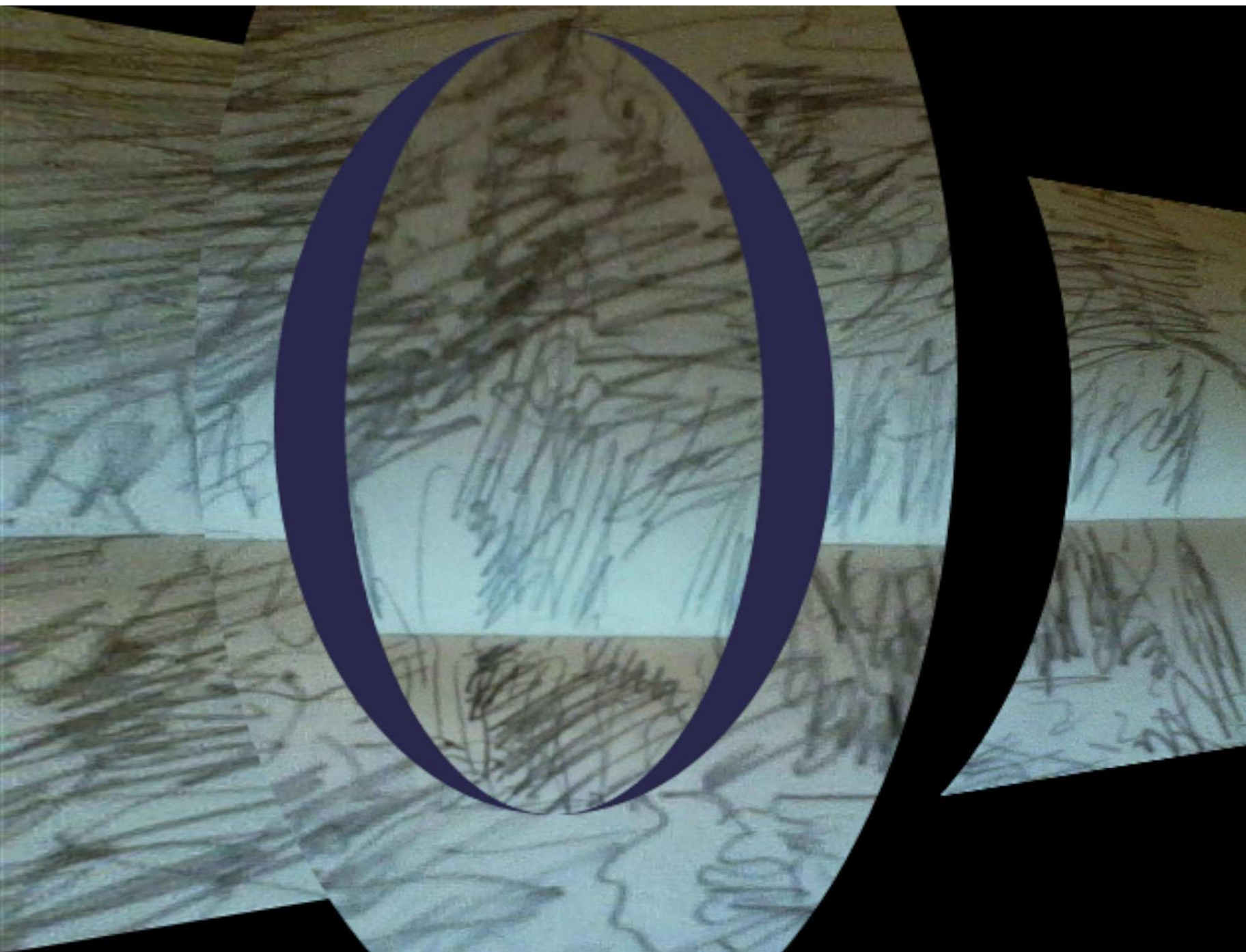


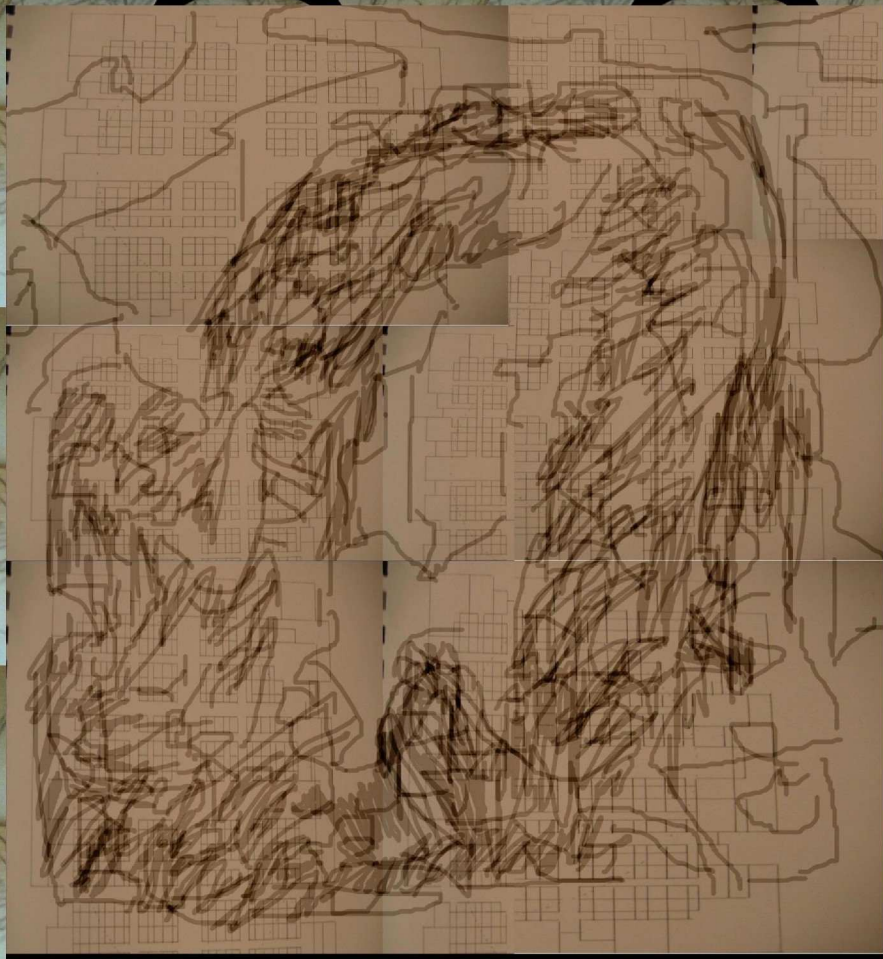


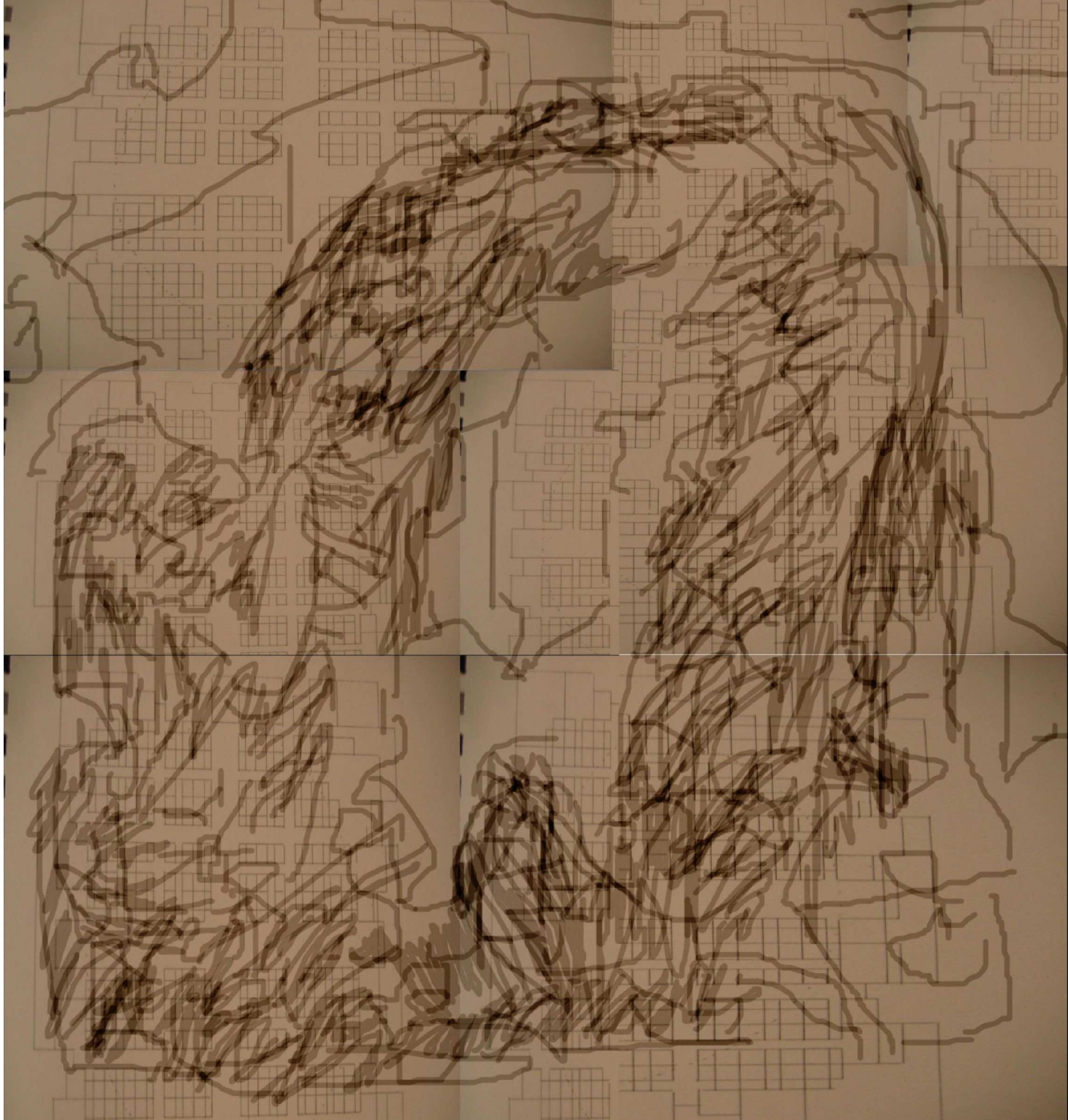


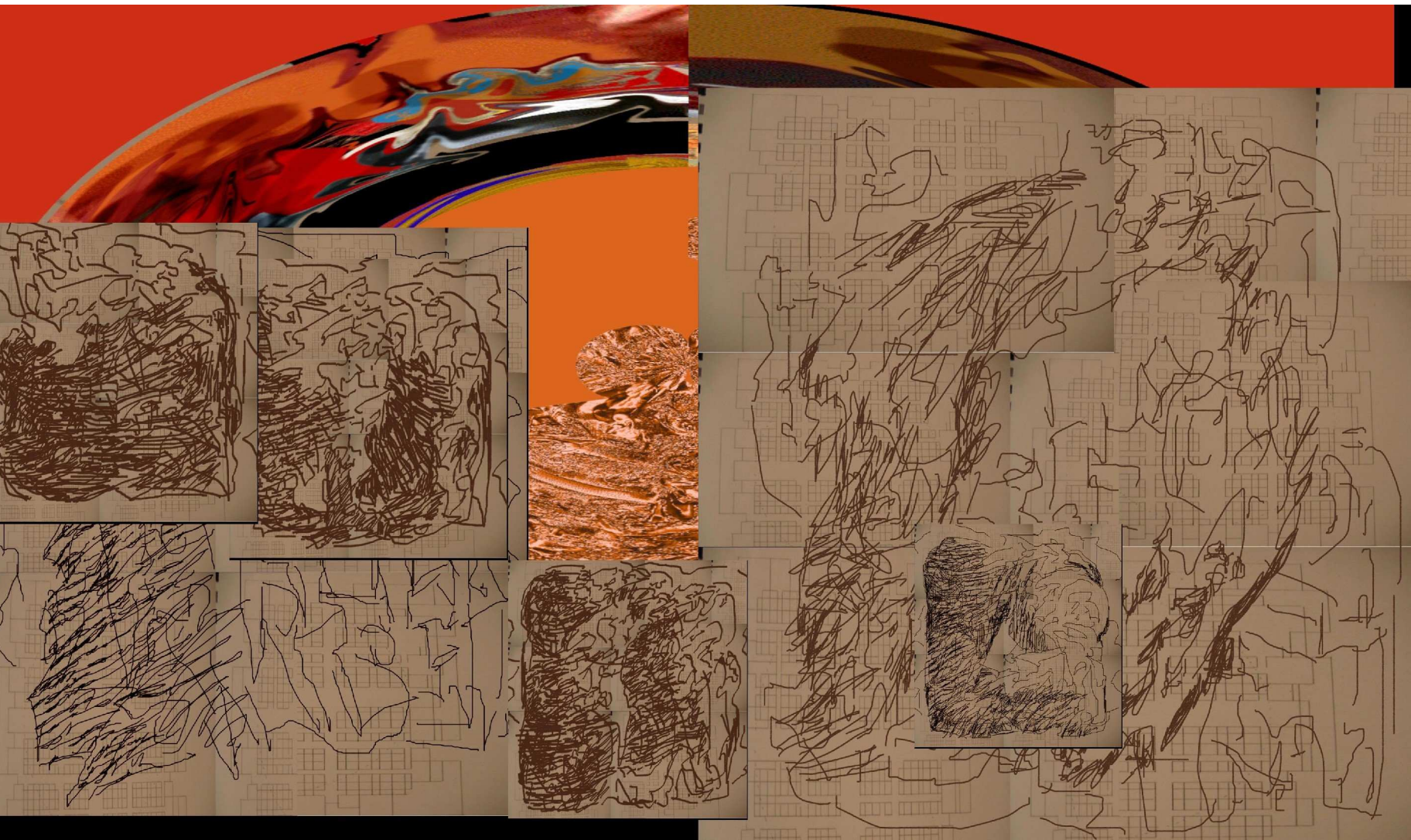


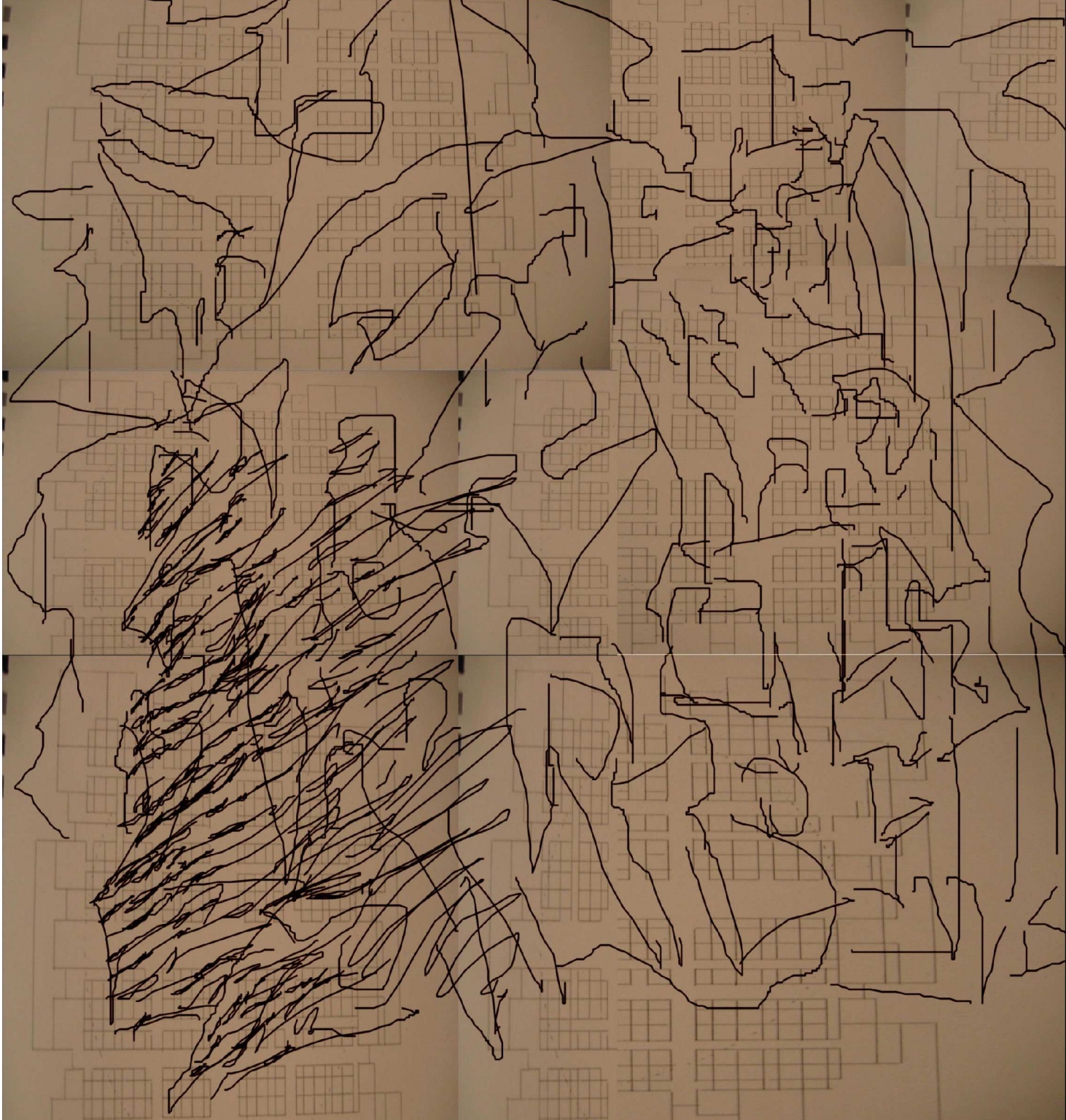


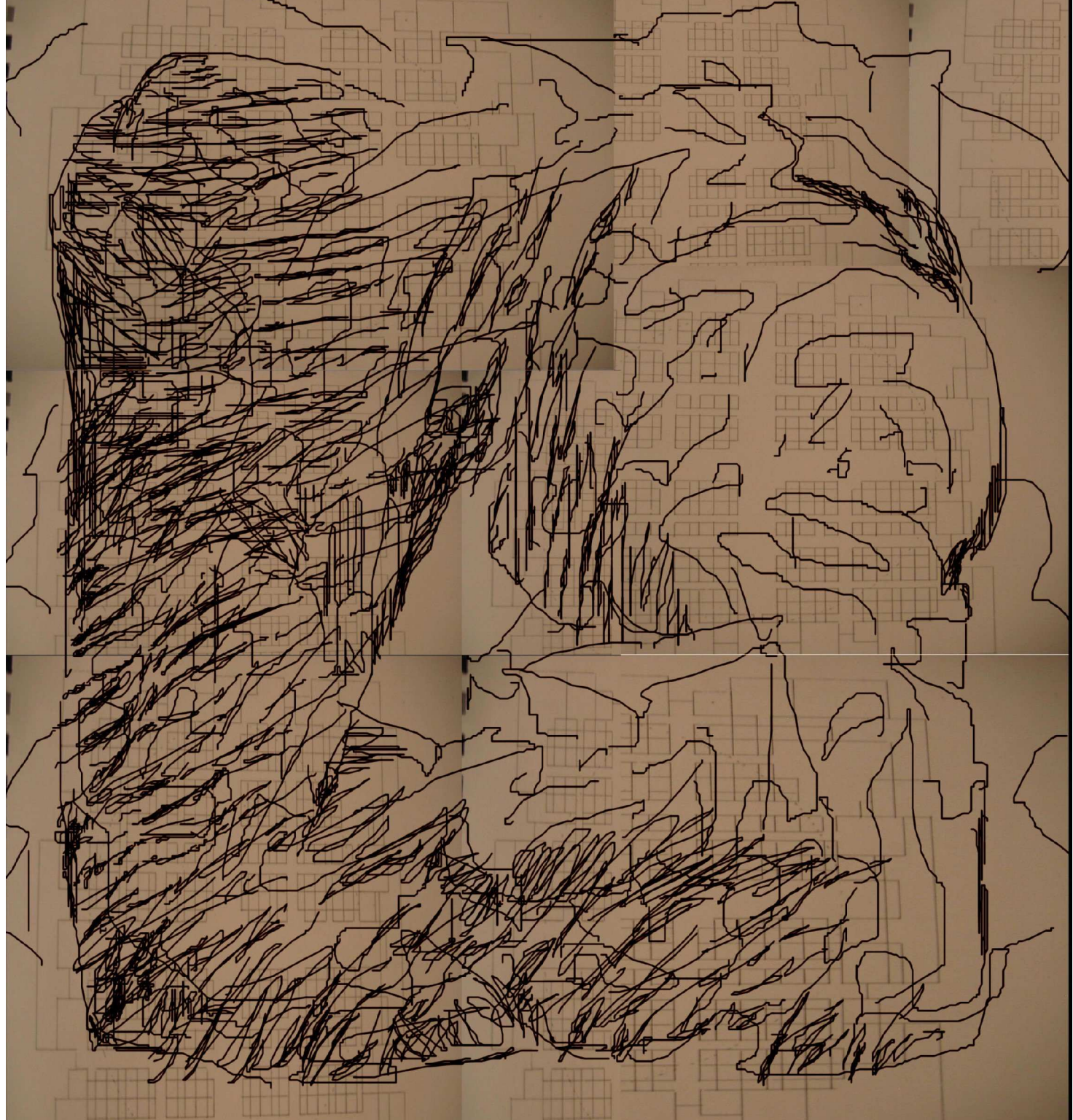


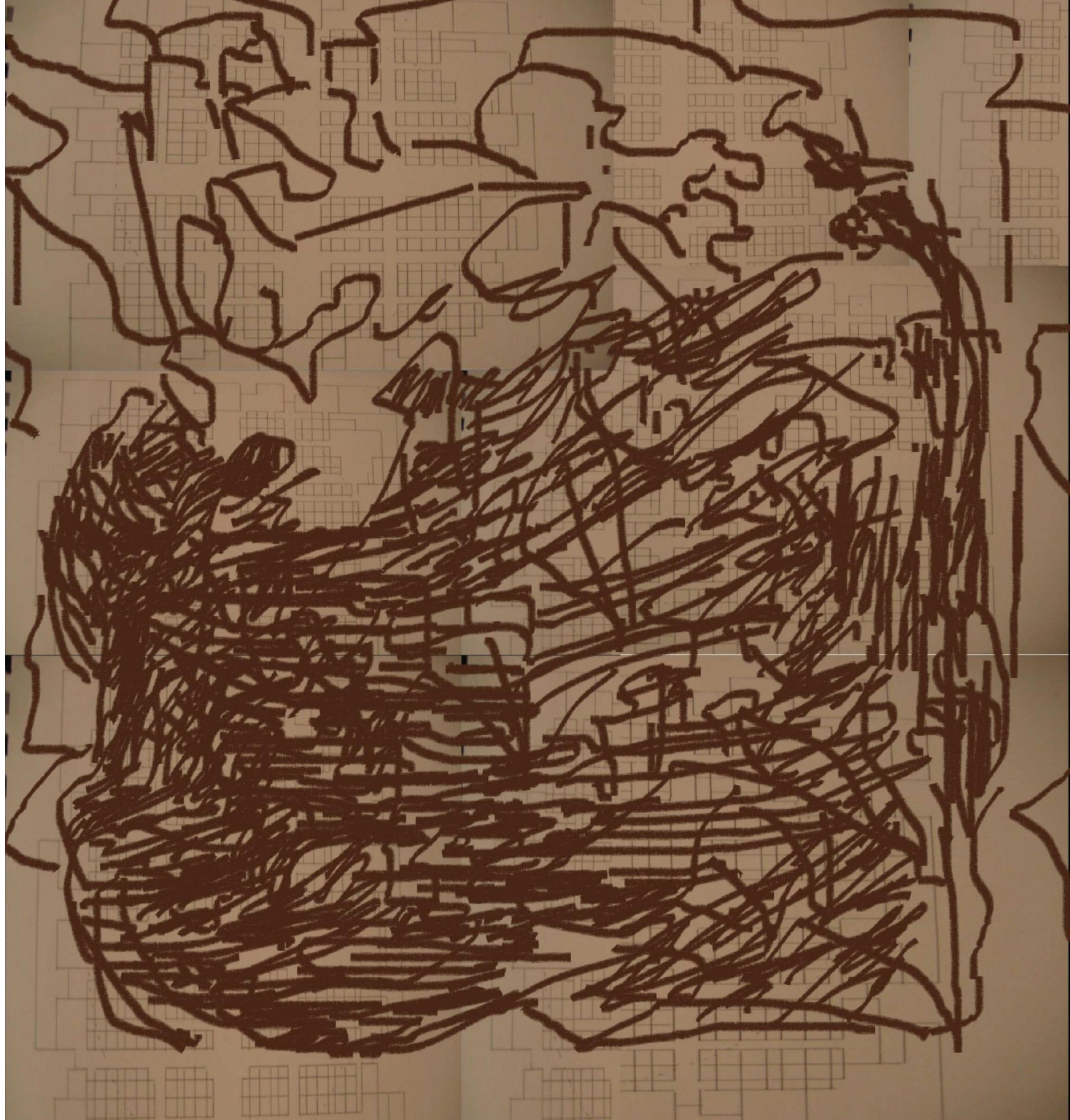


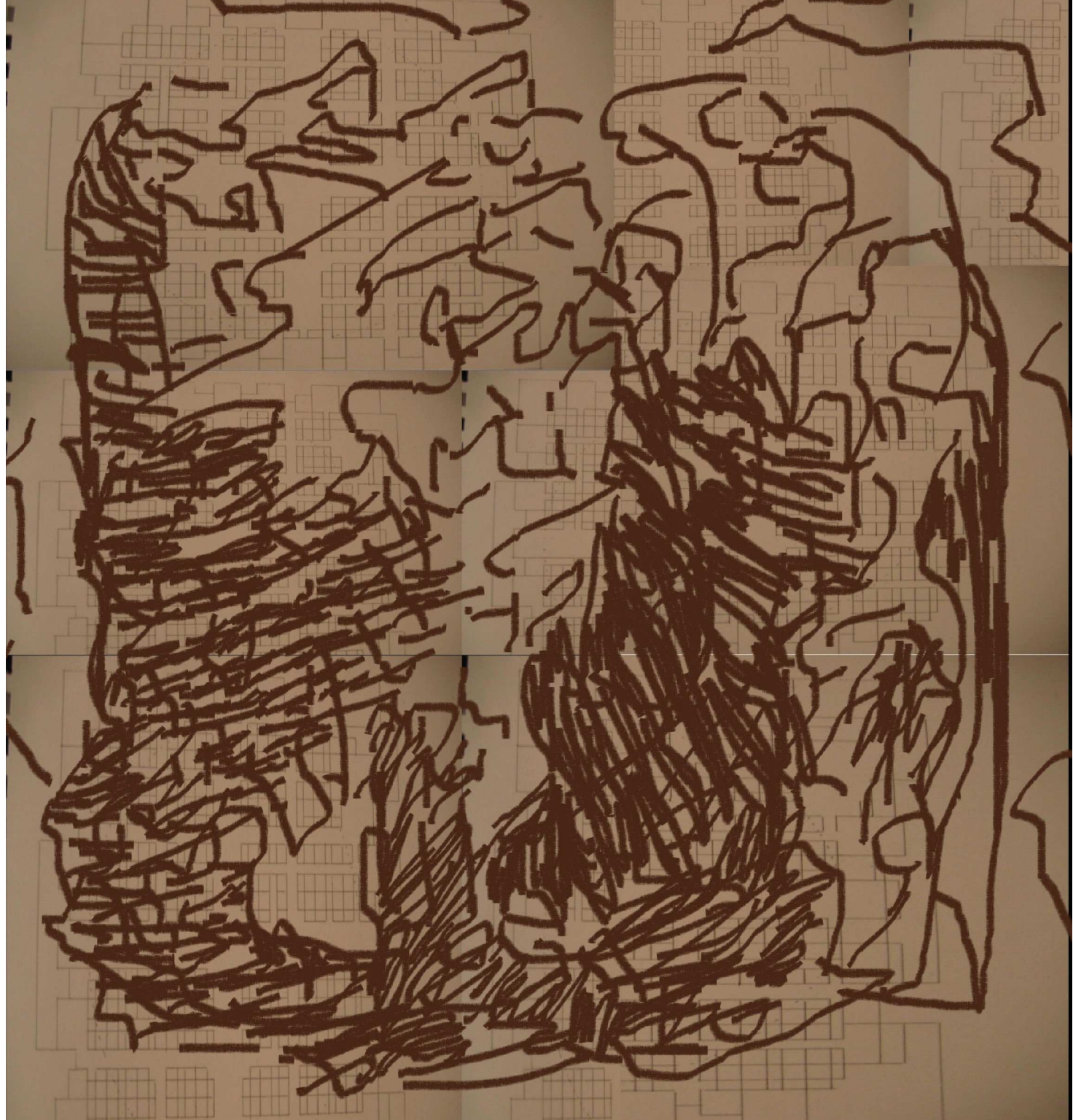




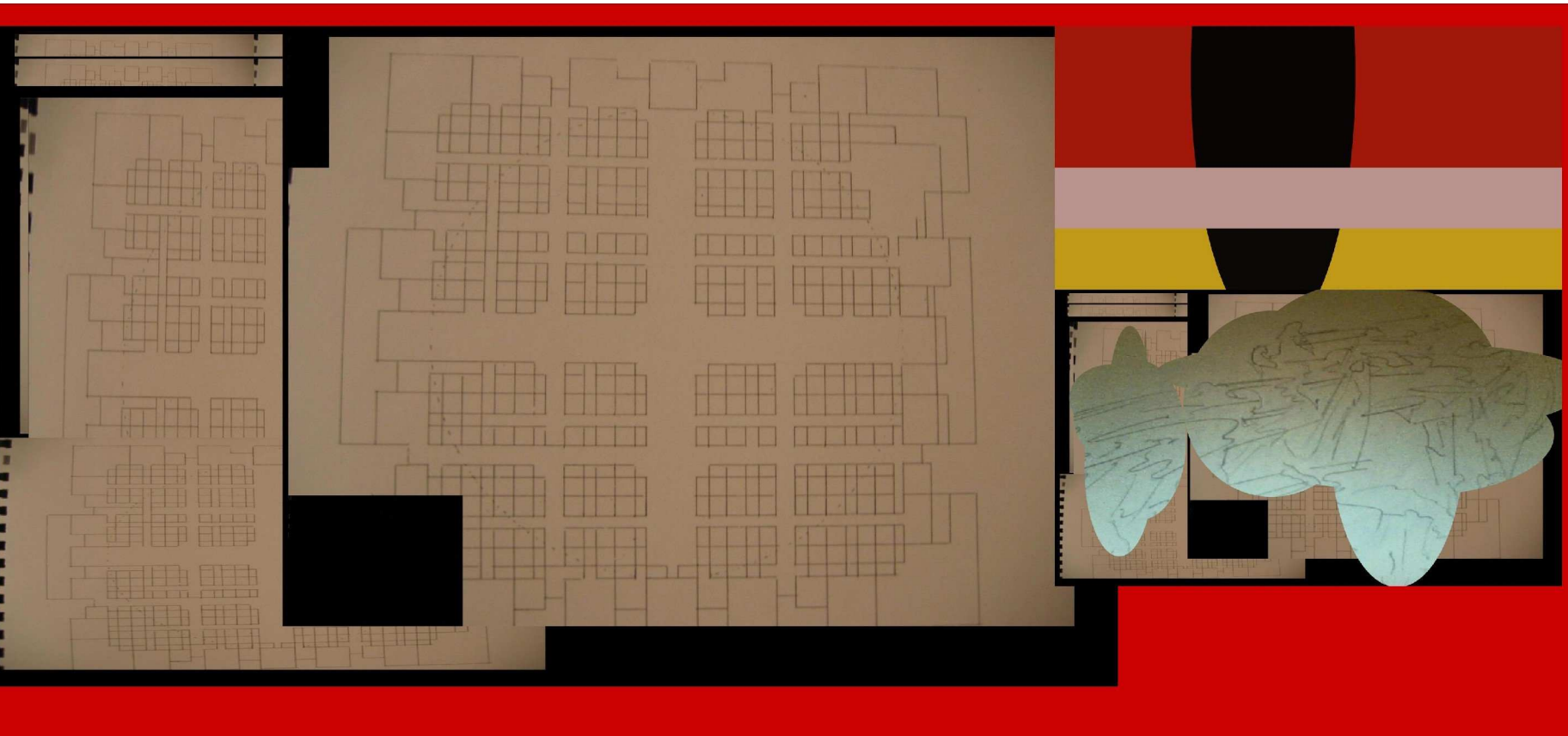






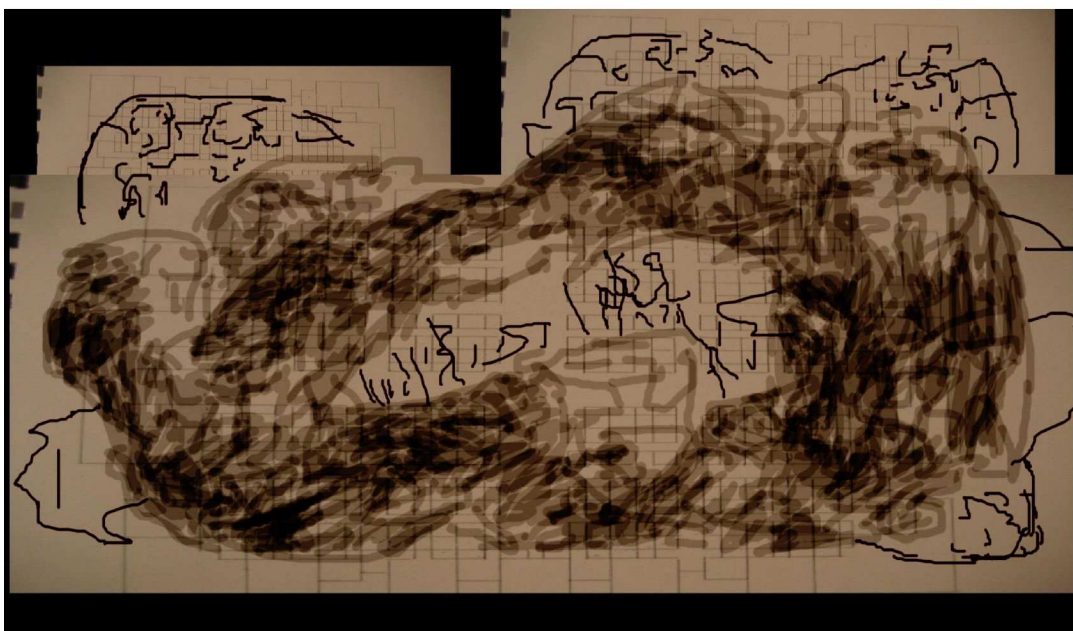




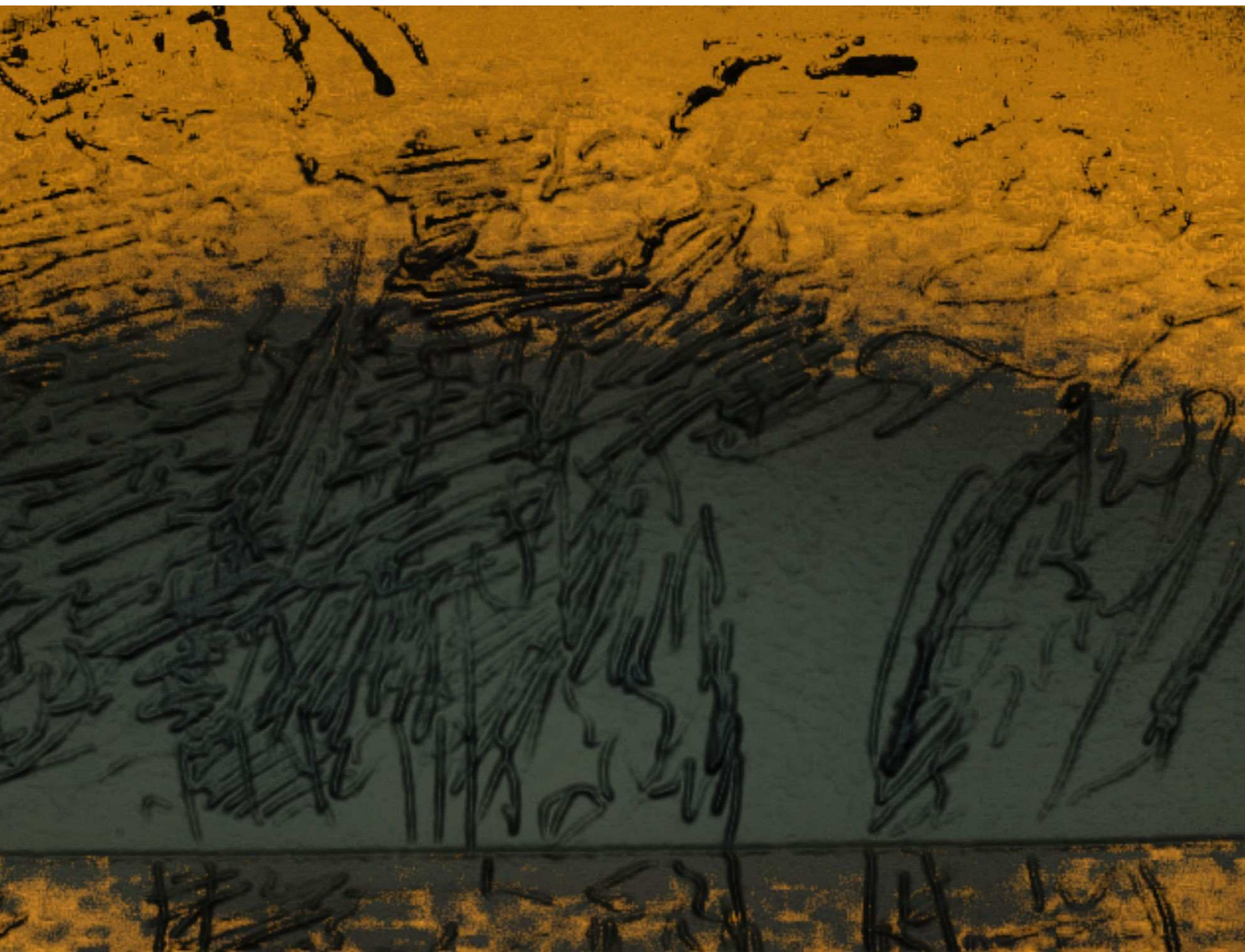






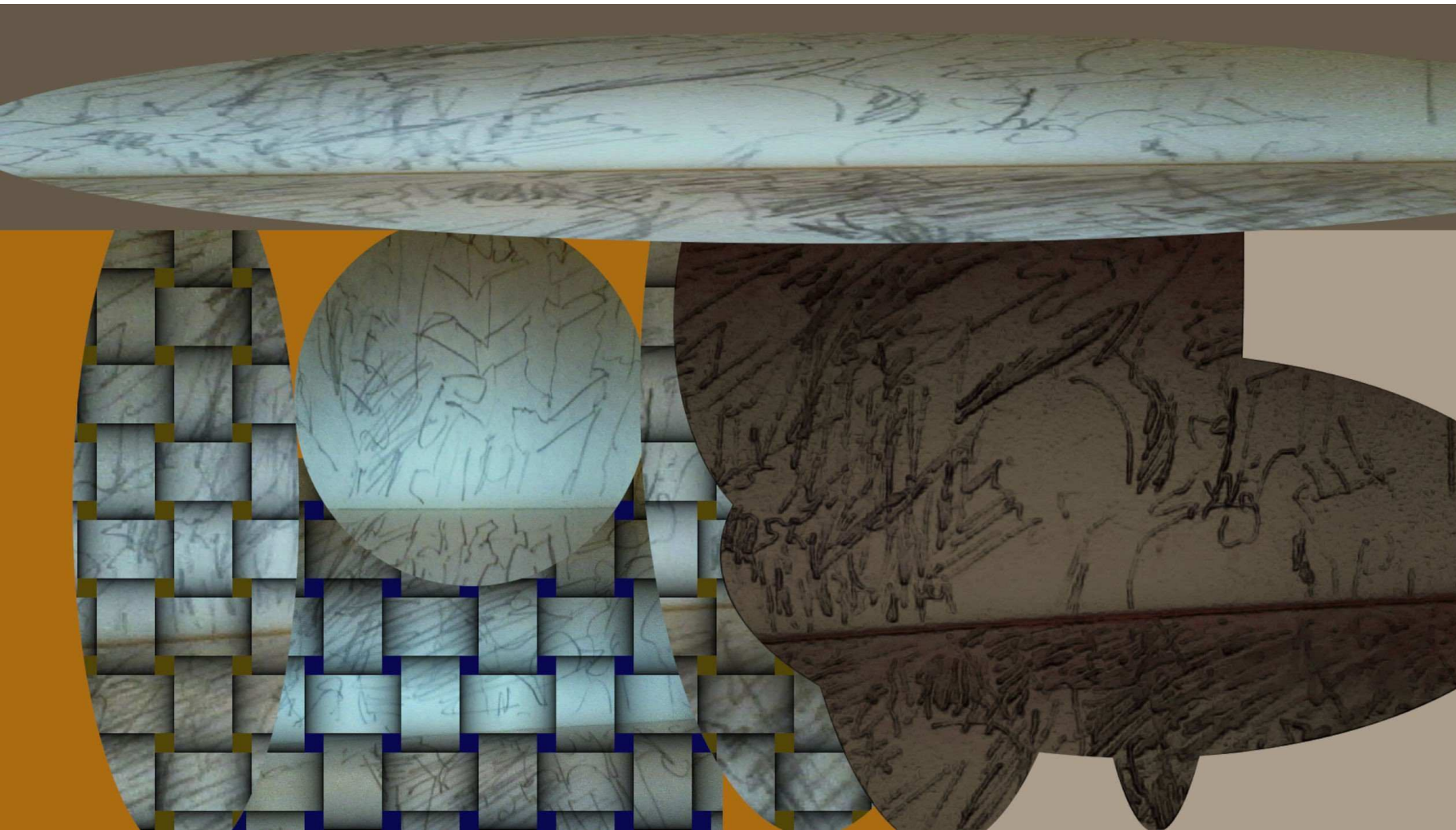




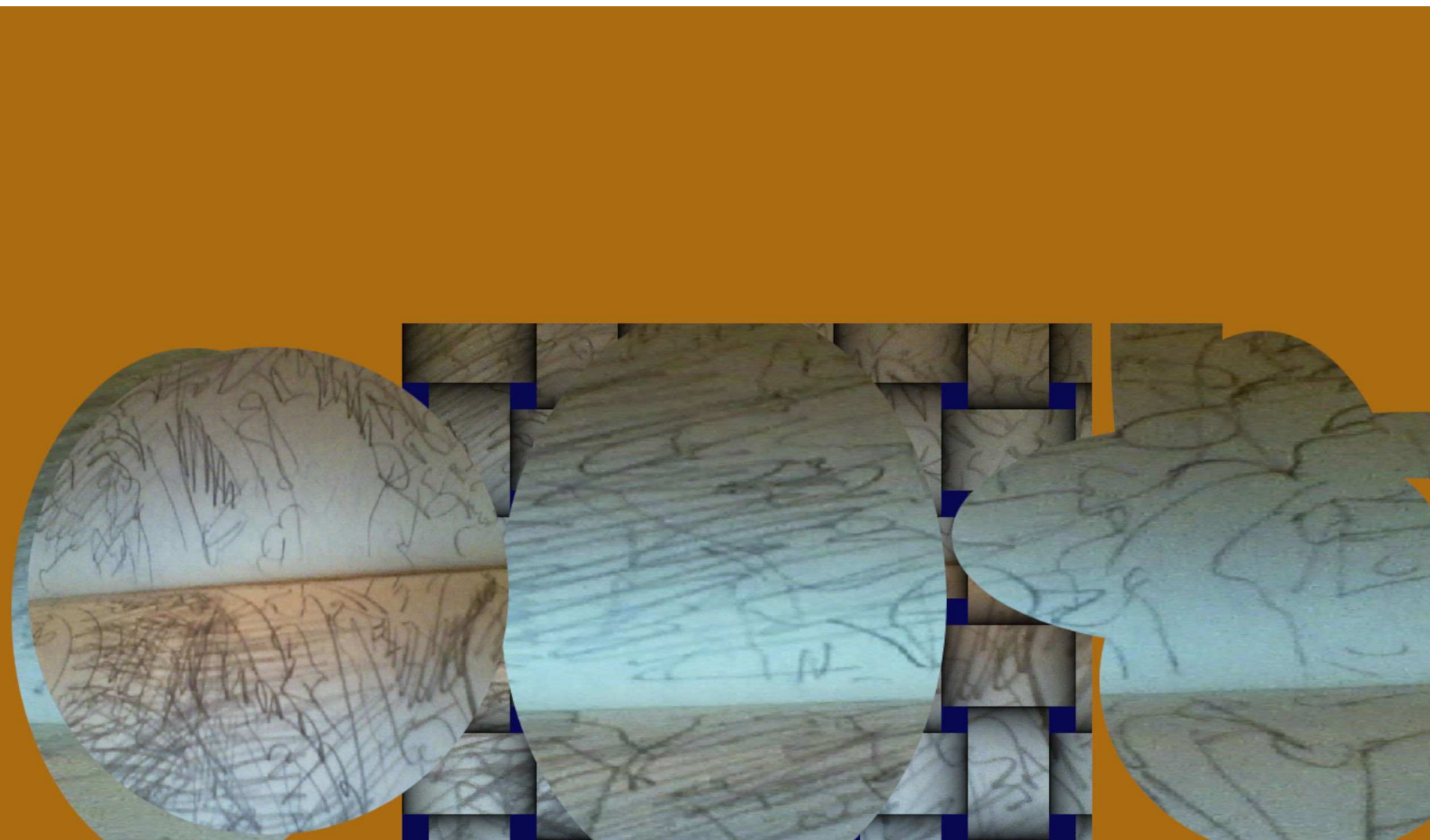


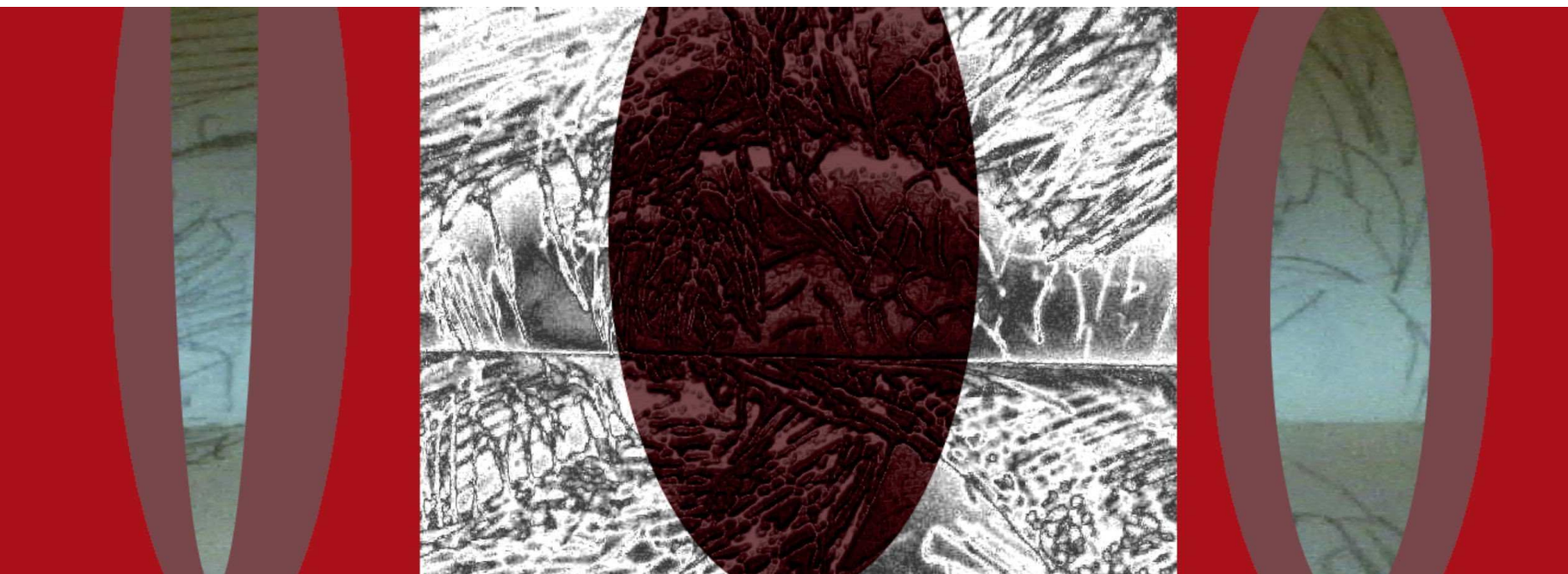












Oct v.2 M->Orphic Journal

Cyberolithic Venus Virtual Analogue and Allegory

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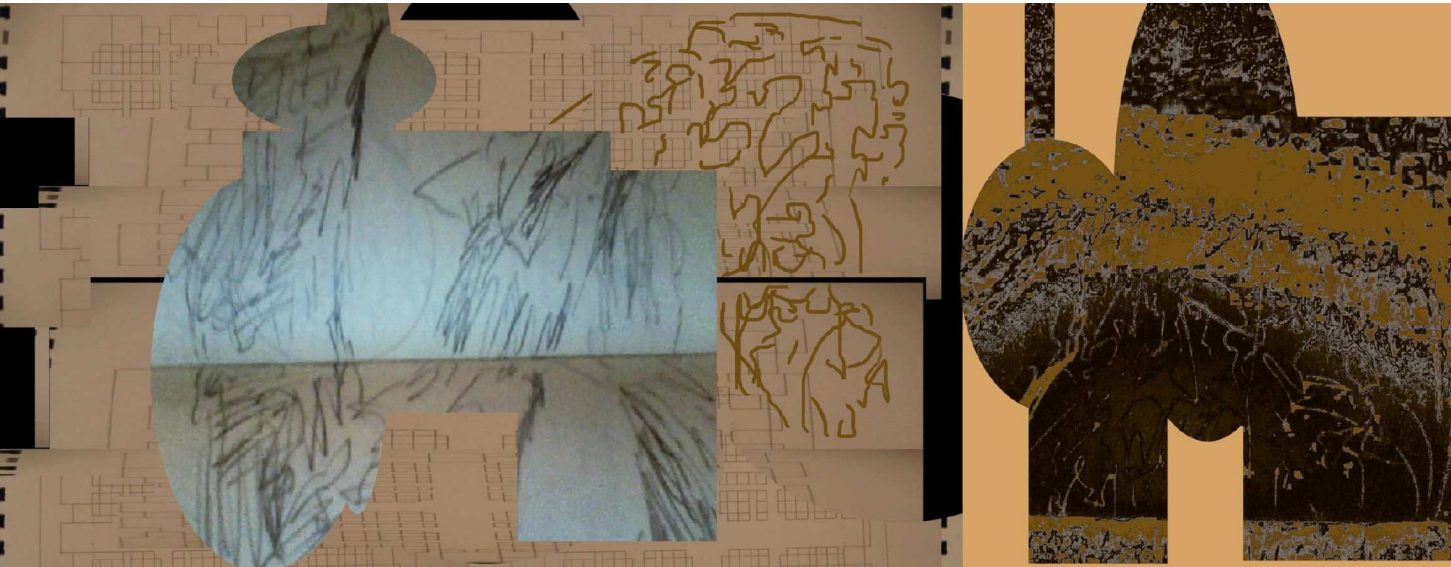
Cyberolithic Venus is: my take on the levels of discourse which explode dialectic wherein a poet such as Cold Mountain observes the human condition differs from the animal perhaps only in our commentary, our ability to place ourselves mentally and in so doing the conditions of our materiality receive our attention as well. The Paleolithic Venus figurines interest me- we have no real cultural account of their meaning, while in reading Cold Mountain the commentary on the meaning of Chinese literati association are very revealing of how such threads of discourse may escape us with out the codicil. Nevertheless there remains in such as these figurines enough to our sheer intuition to so appreciate the grittiness of the human condition is there for the taking. Meta levels of discourse entertain the diegetic, the act of the speech act and in contemporary gaming for example the levels of a game predicated by the taking on of character helps to identify my meaning of relating a meta materiality within the condition of cyber art by which not only are meta levels of experience in the formal discourse of “virtuality” by which underwriting and overwriting as the cordage of a palimpsest in media arrivals can be mapped for example in the event of immersion, generativity and interaction as meta levels of the original rhetorical definition as ethos pathos and dialectic, the common denominator or morphological arrow ultimately being discourse itself in all denominations such issues of identity usage and being, logical expressive and nominal, phenomenal, noema and noumenon. Narrative levels: one might be committing plagiarism if one repeated ones own licensed work, yet if one quotes ones self that is no longer plagiarism- it is the meta level, and as one can see the word theme is the-mete...

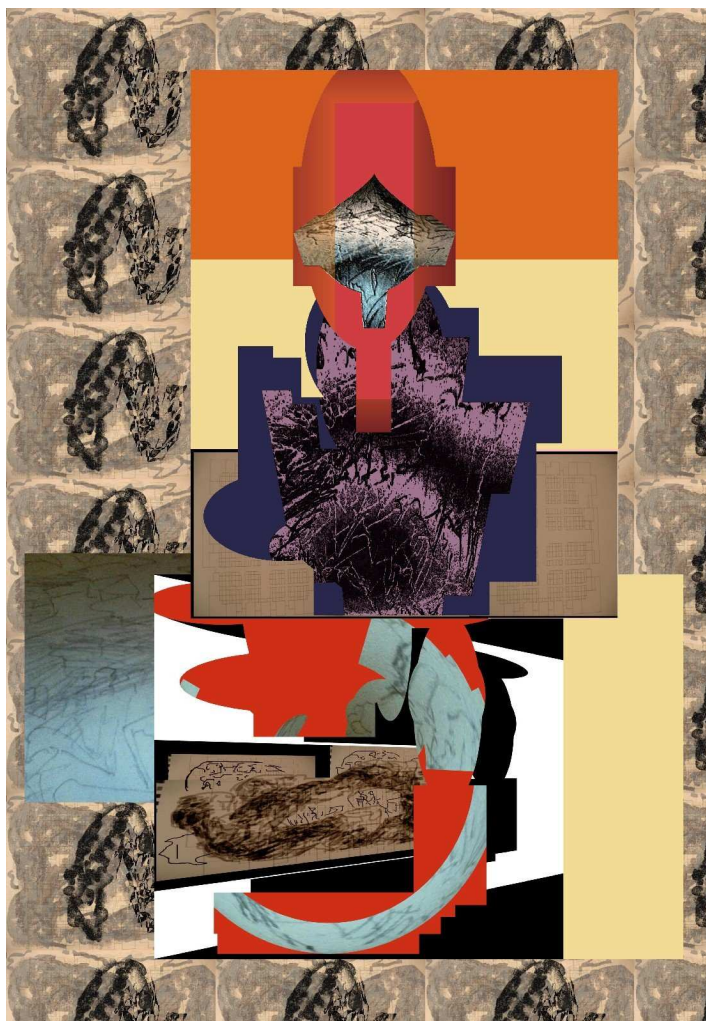
My objective is to create two articles, one which studies my own project in which I formally created an inter Institutional Critique between the institutions of Rhizome and Tracy on the theme of rhizome and trace... and in the meta narrative also study the creation of a kind of meta material of which the present series “Paleolithic Venus” is towards that hand in the earth sense of thereness that resurfaces and survives again another day- within the ethereal medium of motion sensor drawing which draws upon body balance, perhaps in the case of space travel that will be true again in profound ways that remain to be seen.

Semeiotic Niche Analogue to Allegory Cavern

The Paleolithic Venus forms reconceived in cyber drawing when placed in topological space of a plate like formation yield a kind of “jetty”... per Smithson and site nonsite meets a series of drawings I made using a grid in which some of the elements are flat and others scrolled (as the grid) which gives a springy quality similar to the mode used in the only surviving Renaissance cartoon- Rafael’s School of Athens in which a central compositional block is intersected by the compressed version i.e. steps... and these could be taken away and drawn on in sections returned to the block, thus a kind of site nonsite at incipience.

I feel at peace with this grid so the series has been diverted from cyberpaleolithic Venus towards the continuity of putting the trope back in Anthropos at the level of cave and niche, caveman to nicheman.



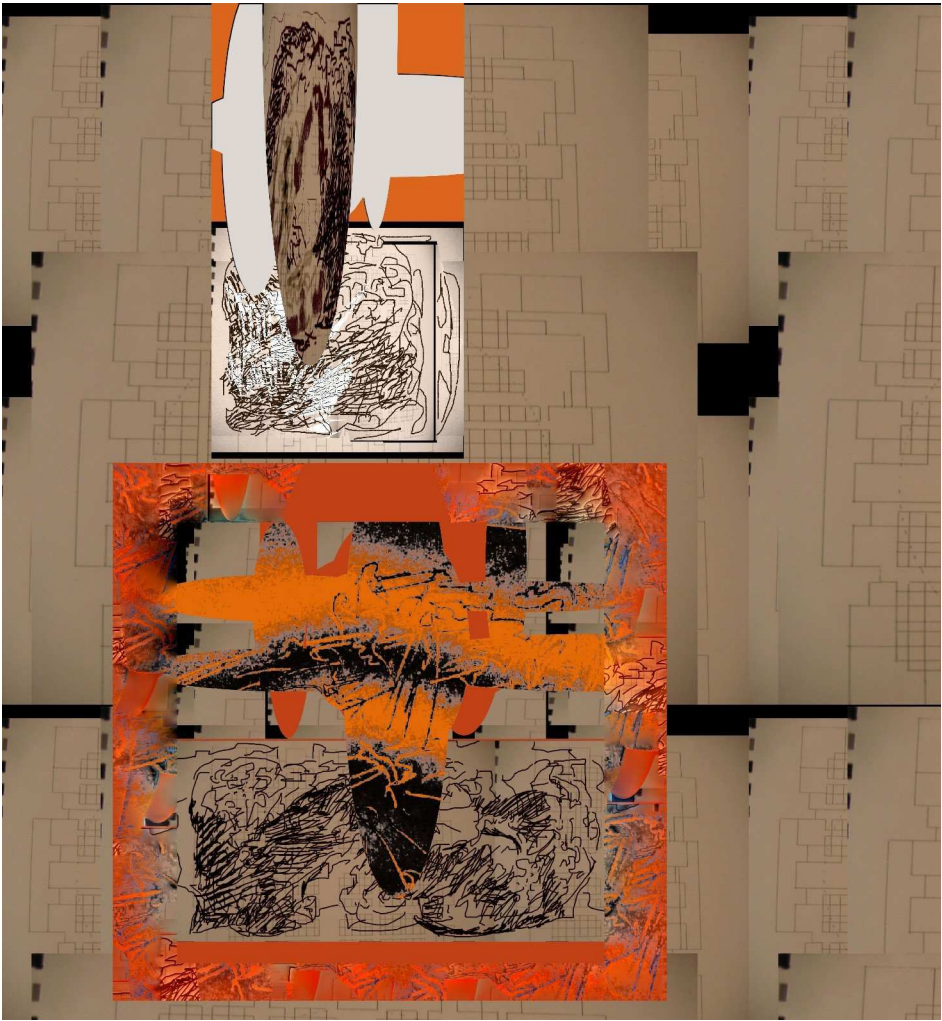


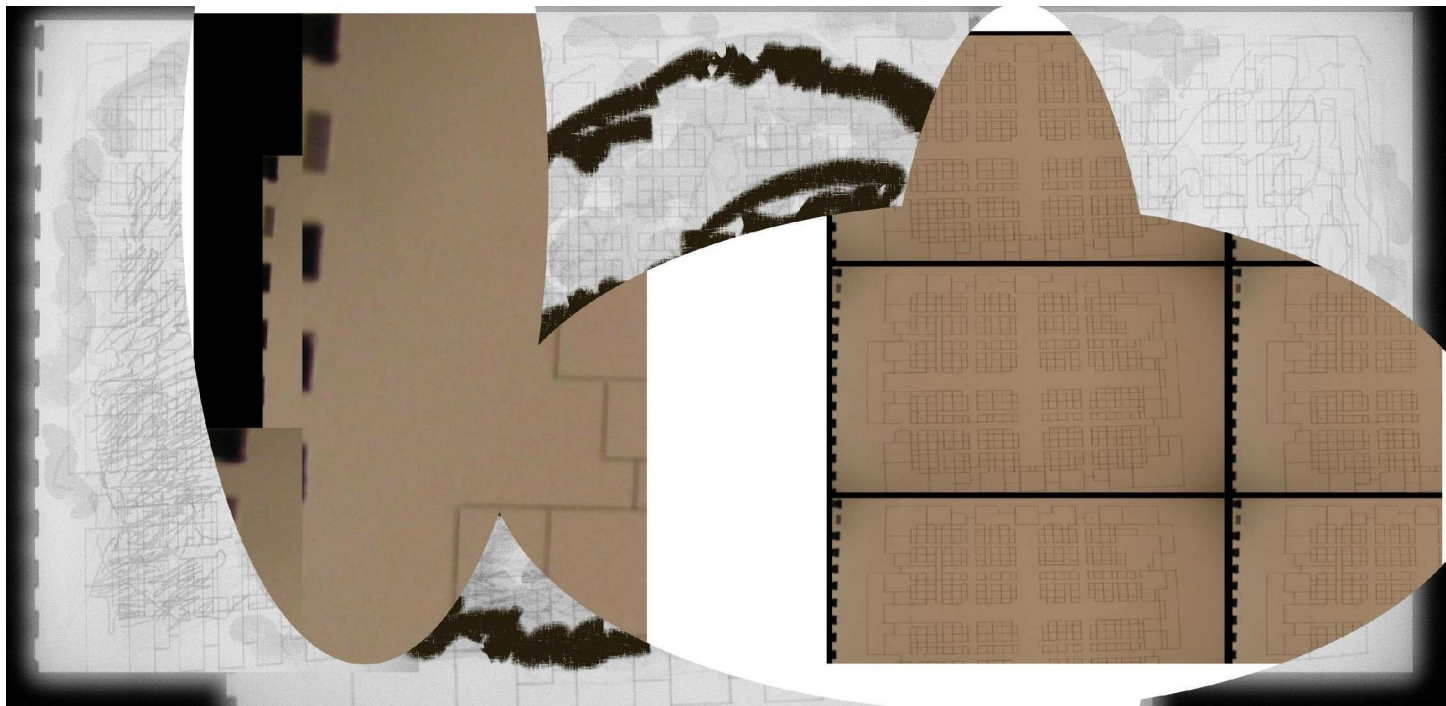








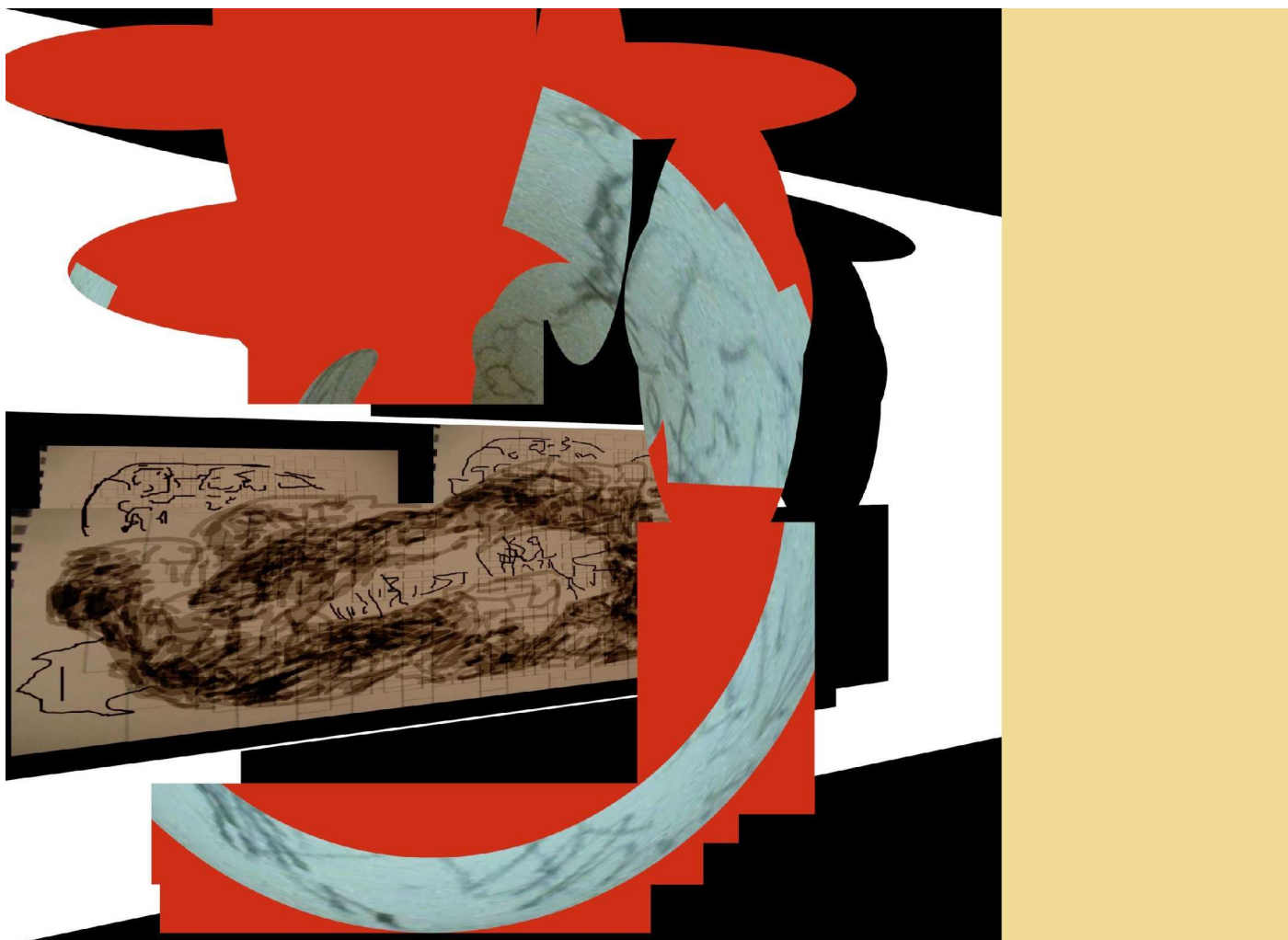


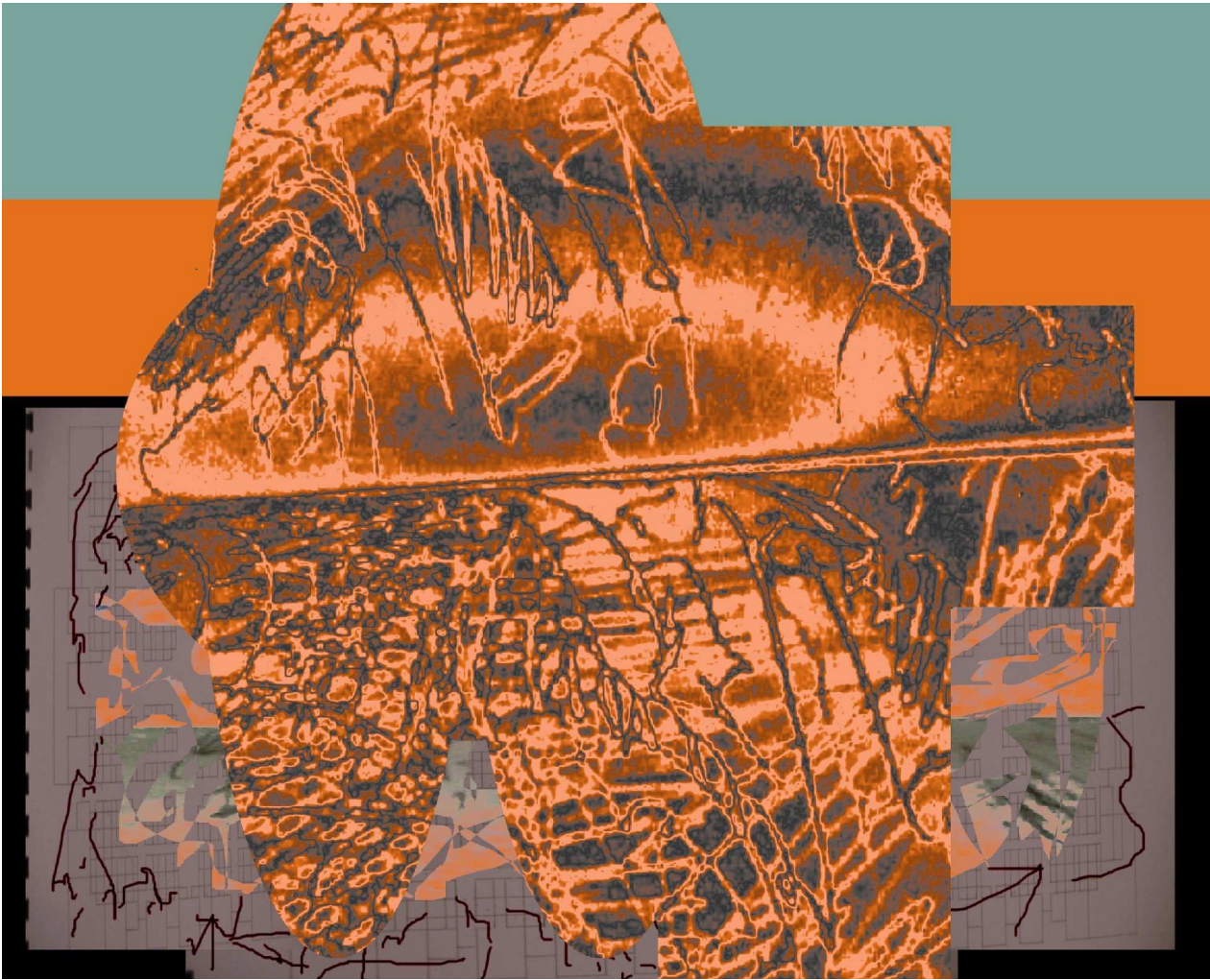


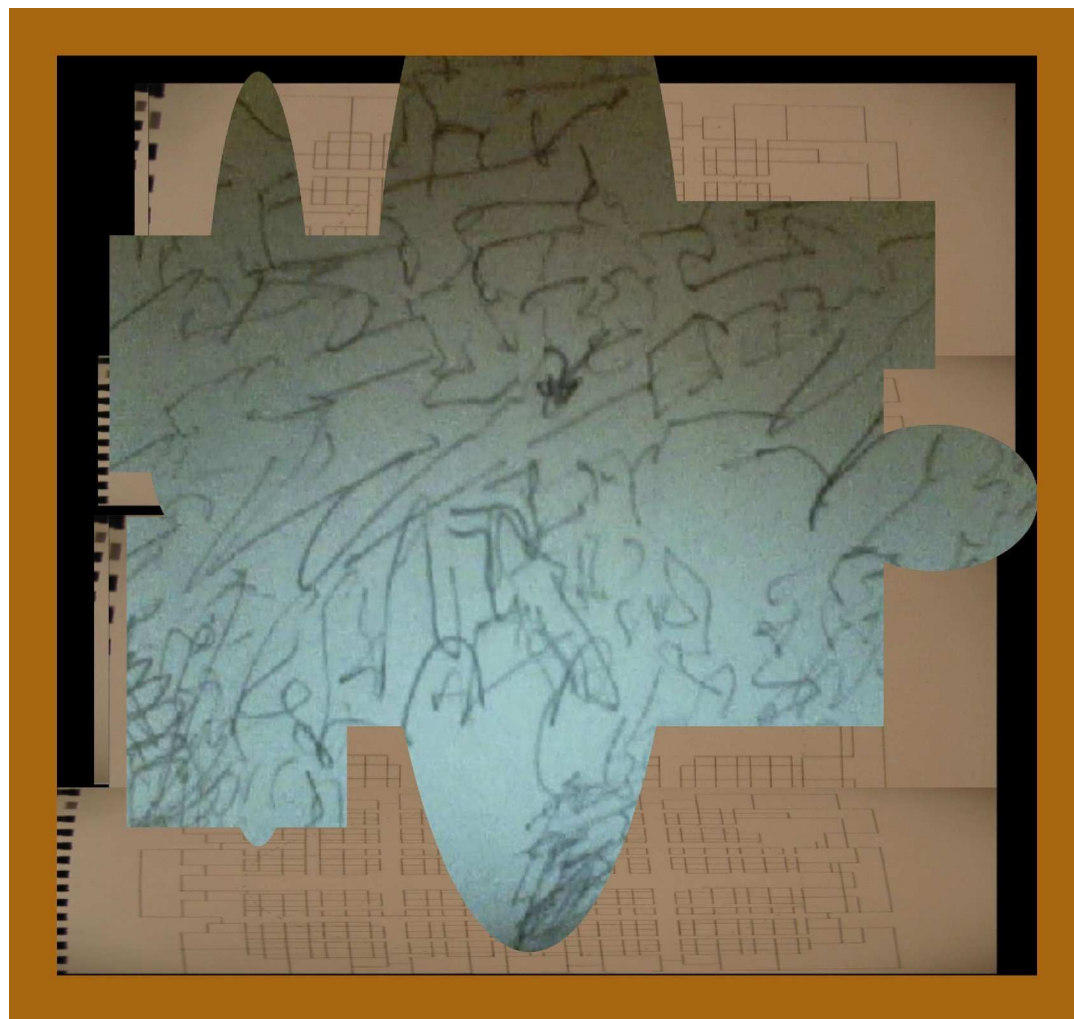




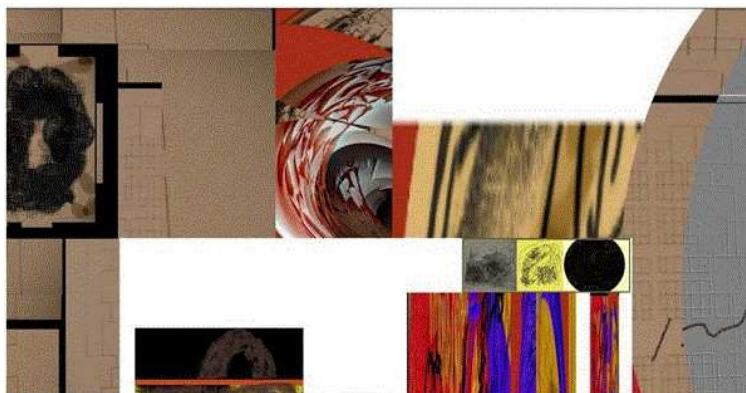






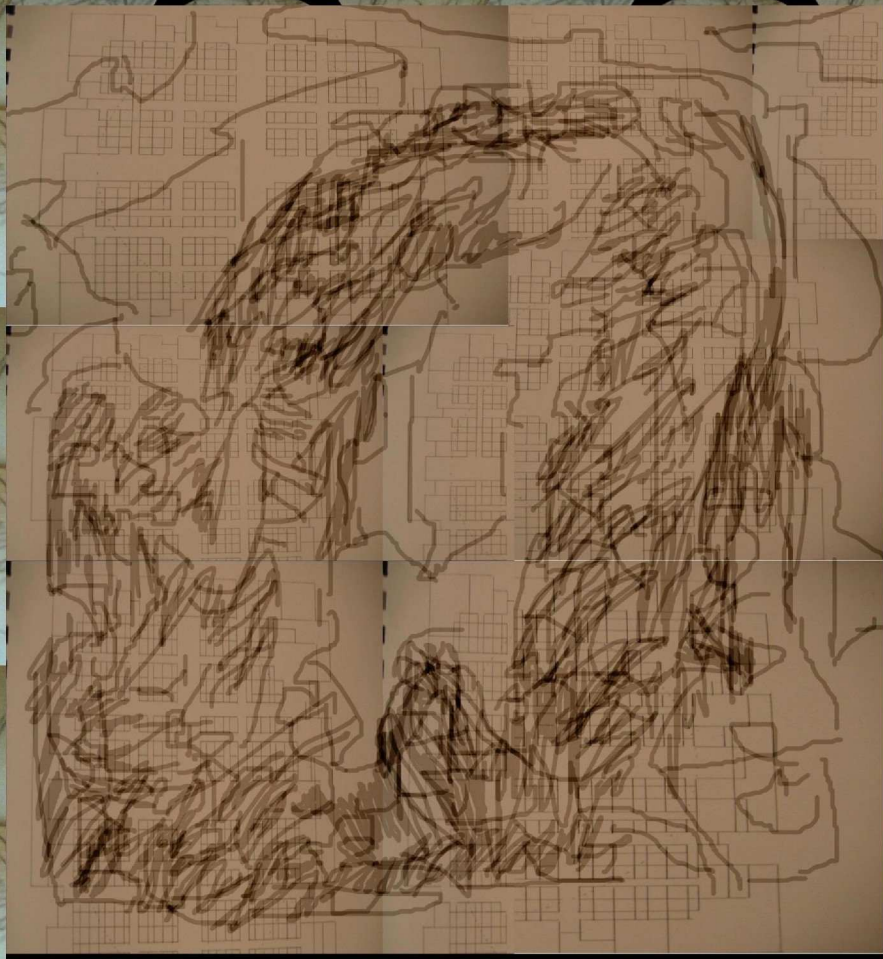


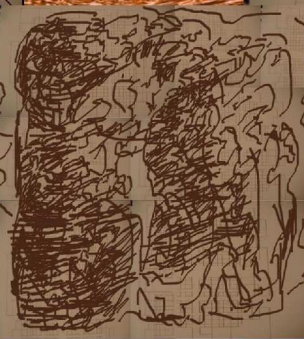
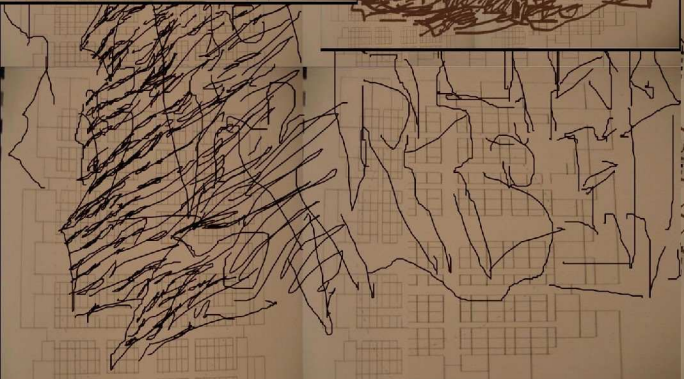
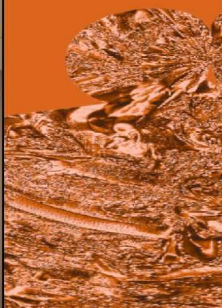
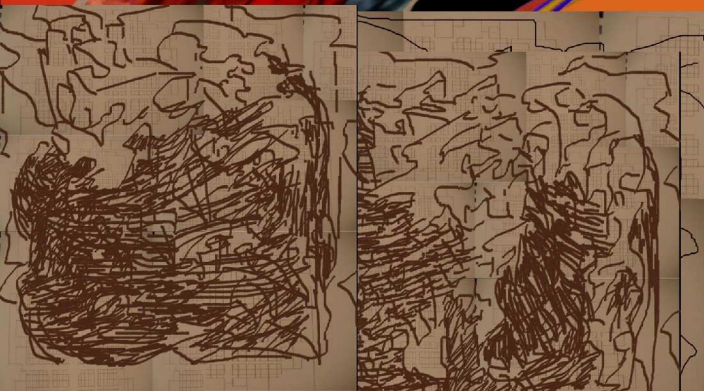


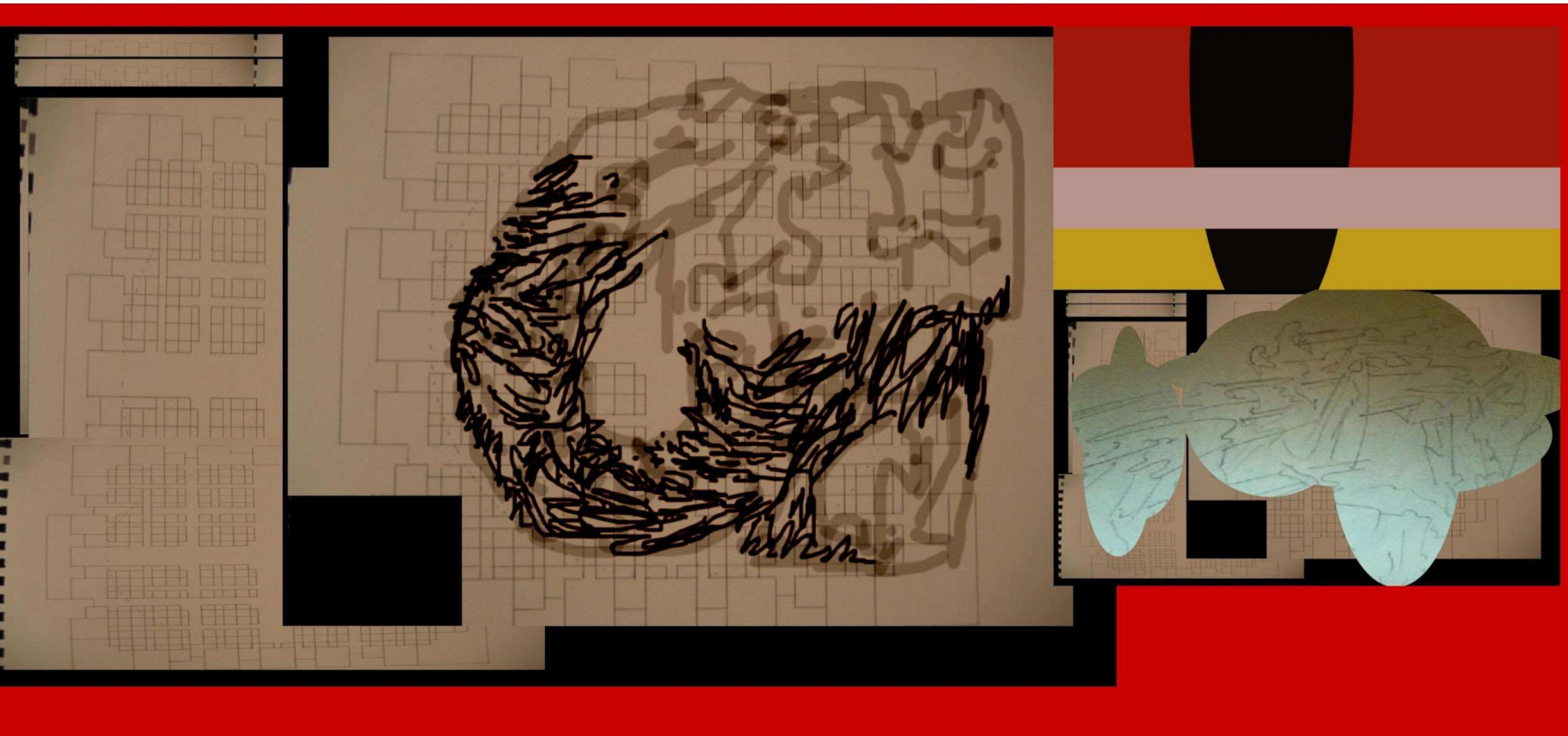




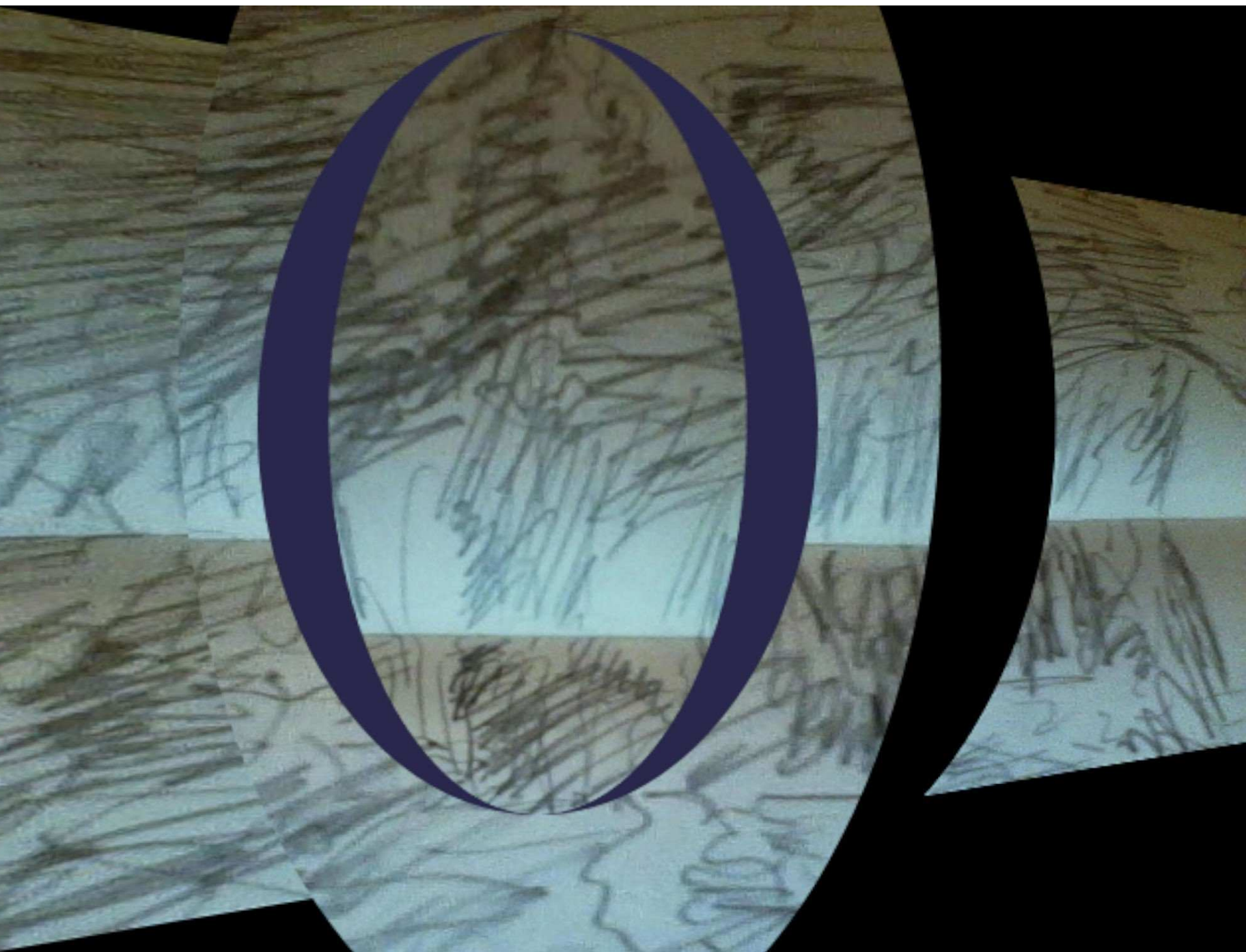


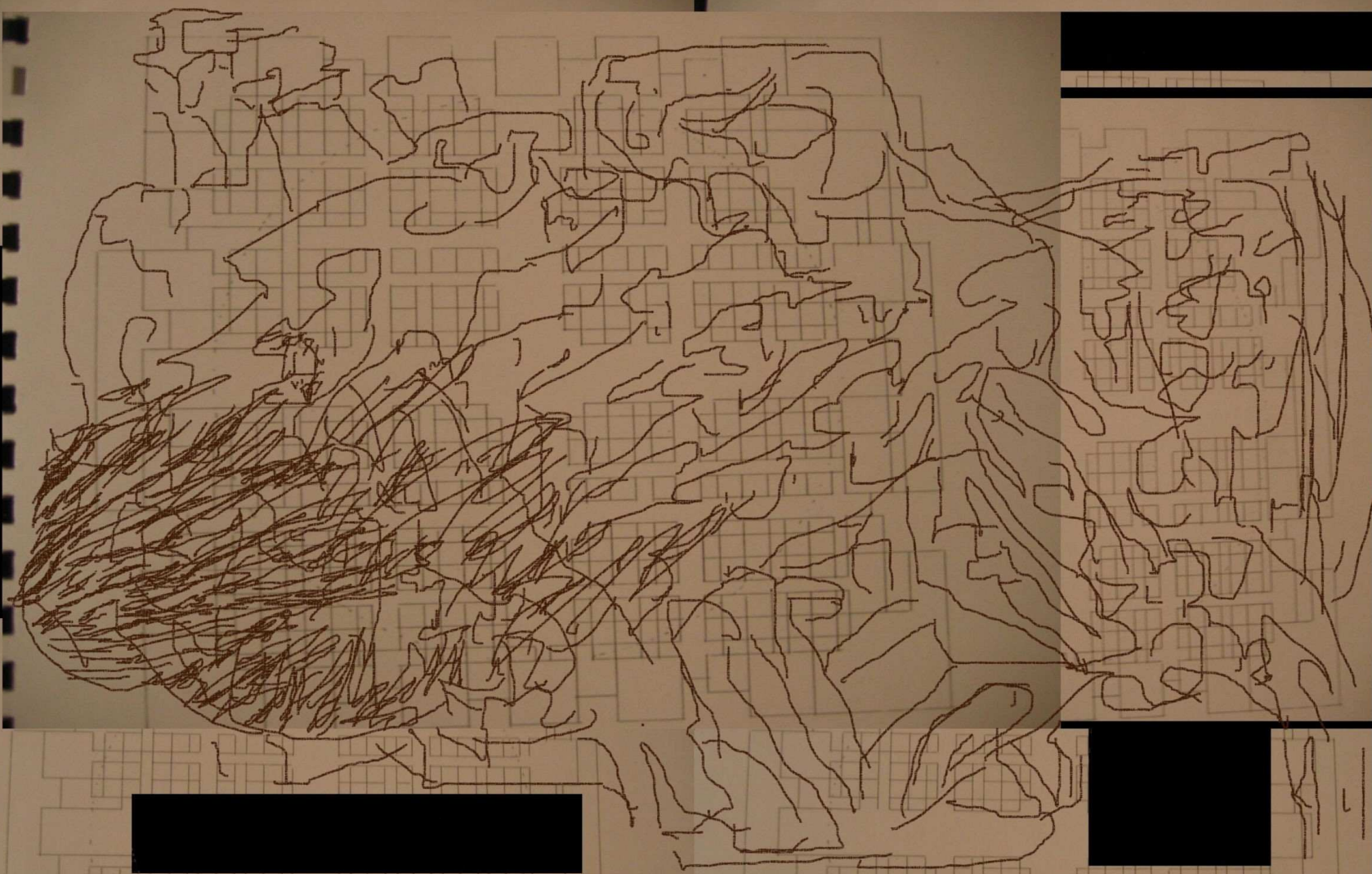


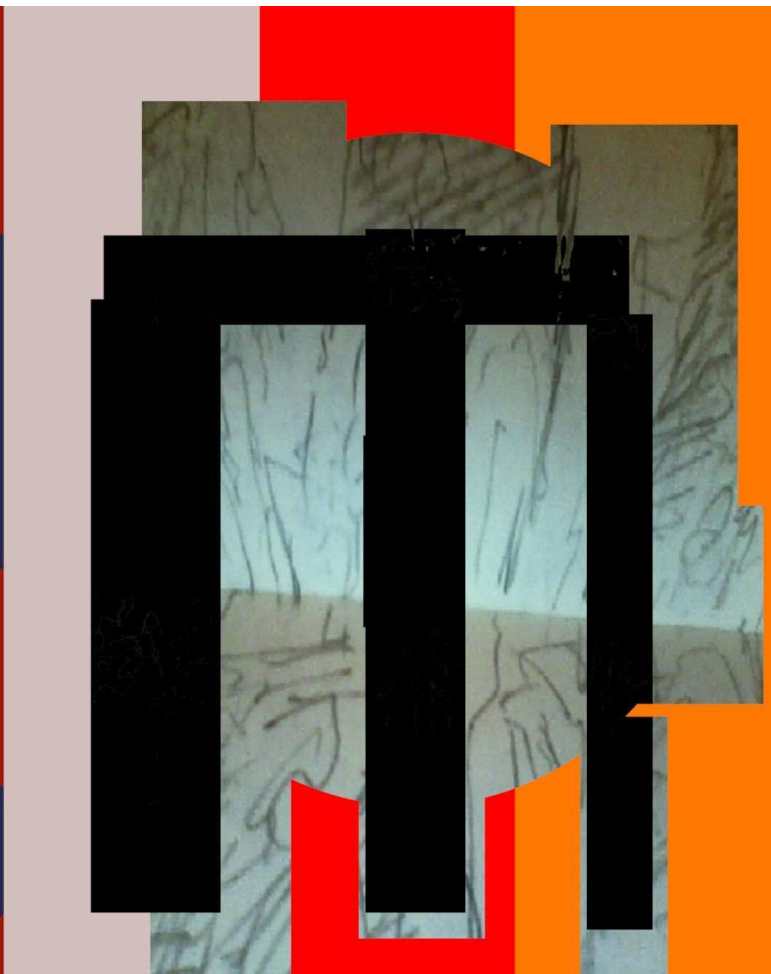


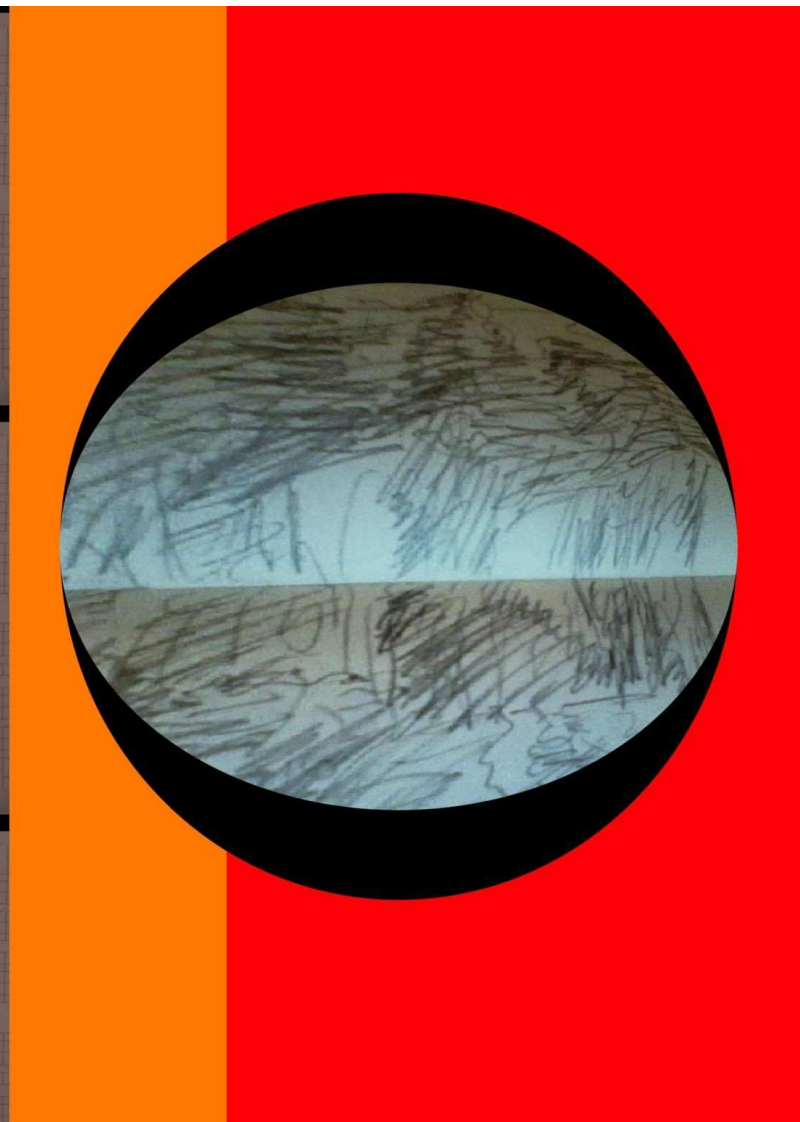
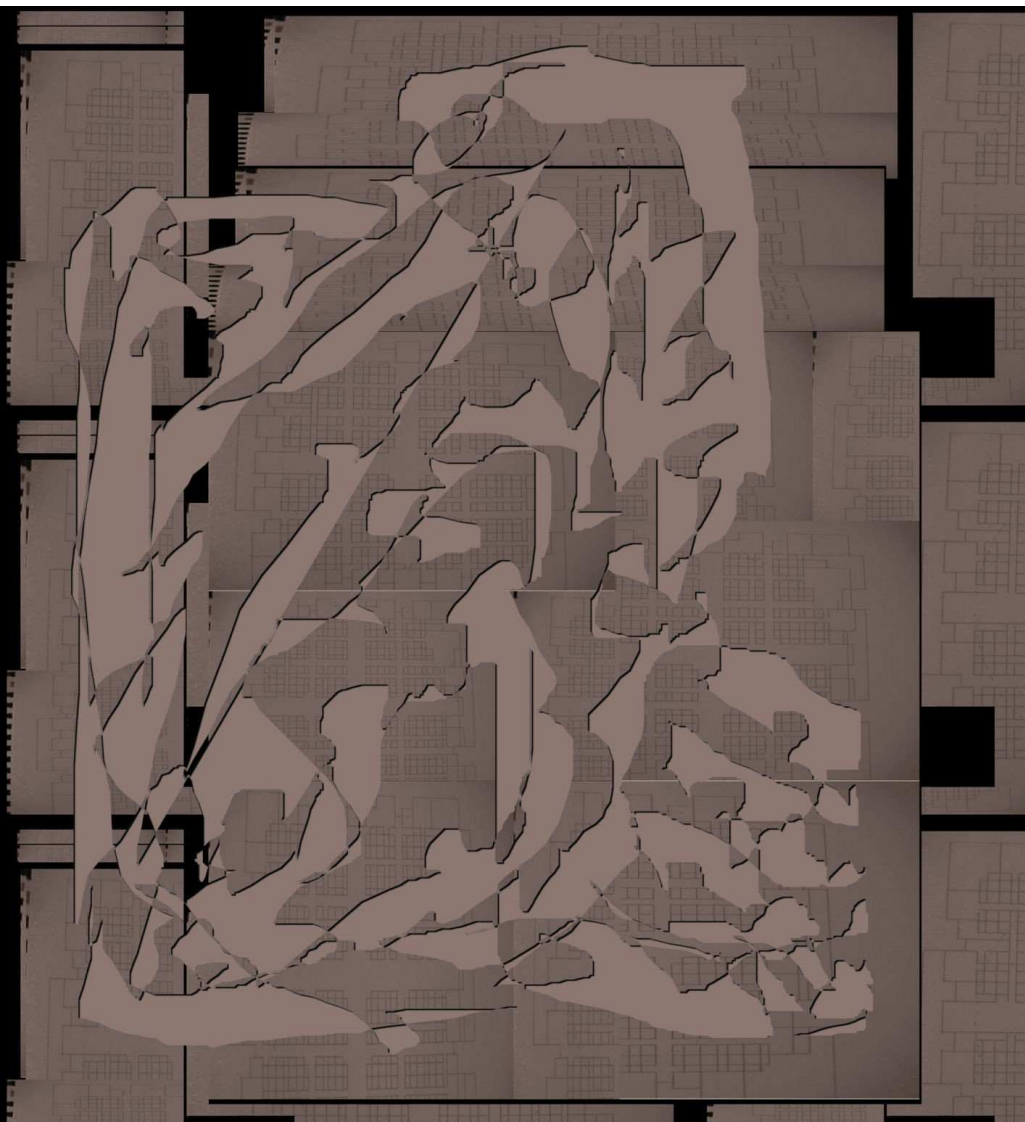


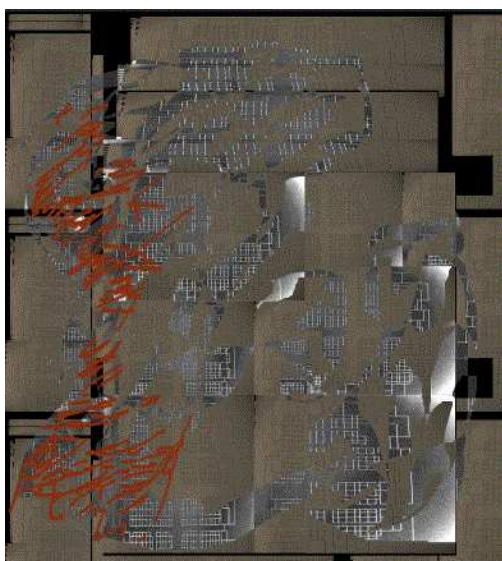


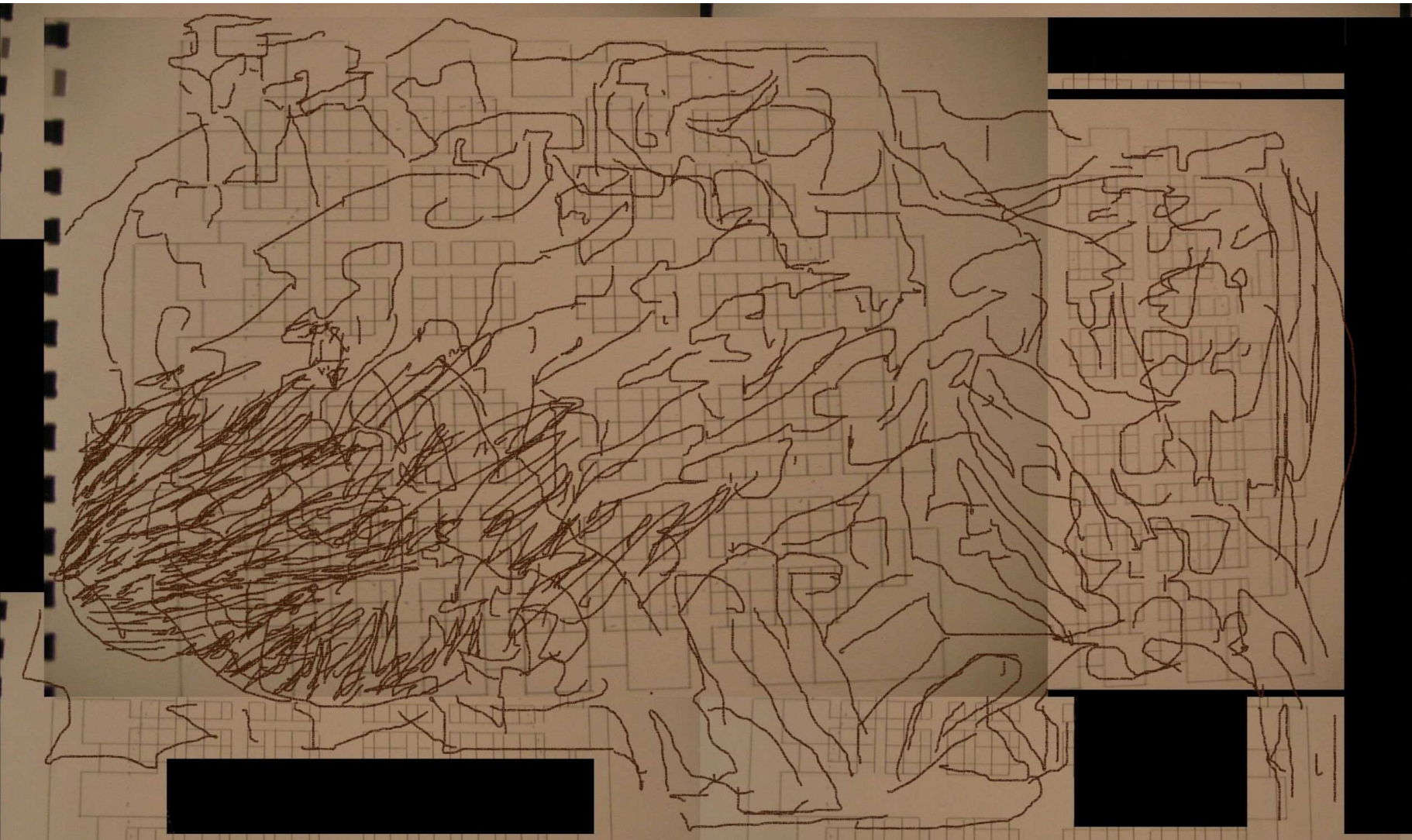




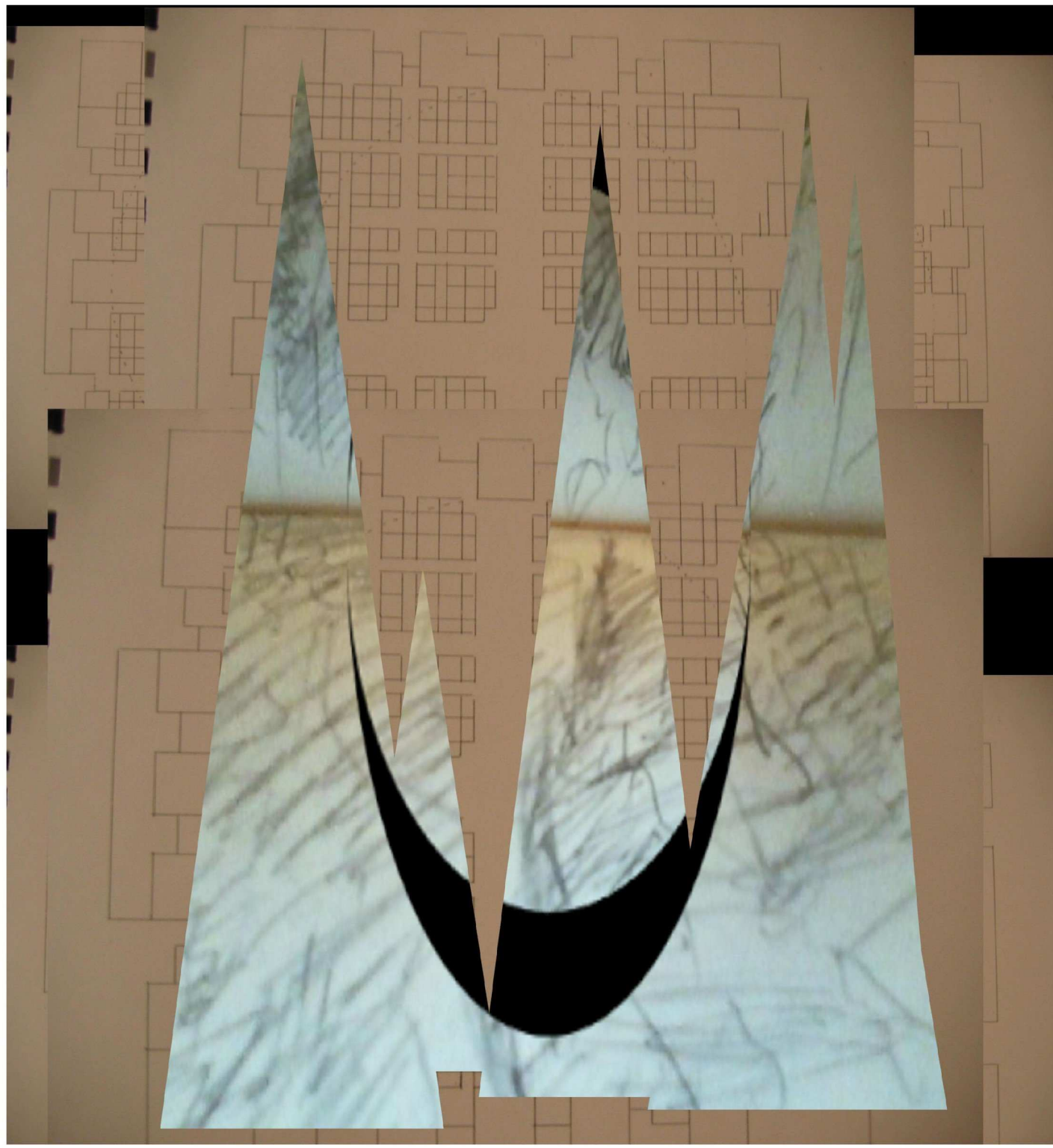


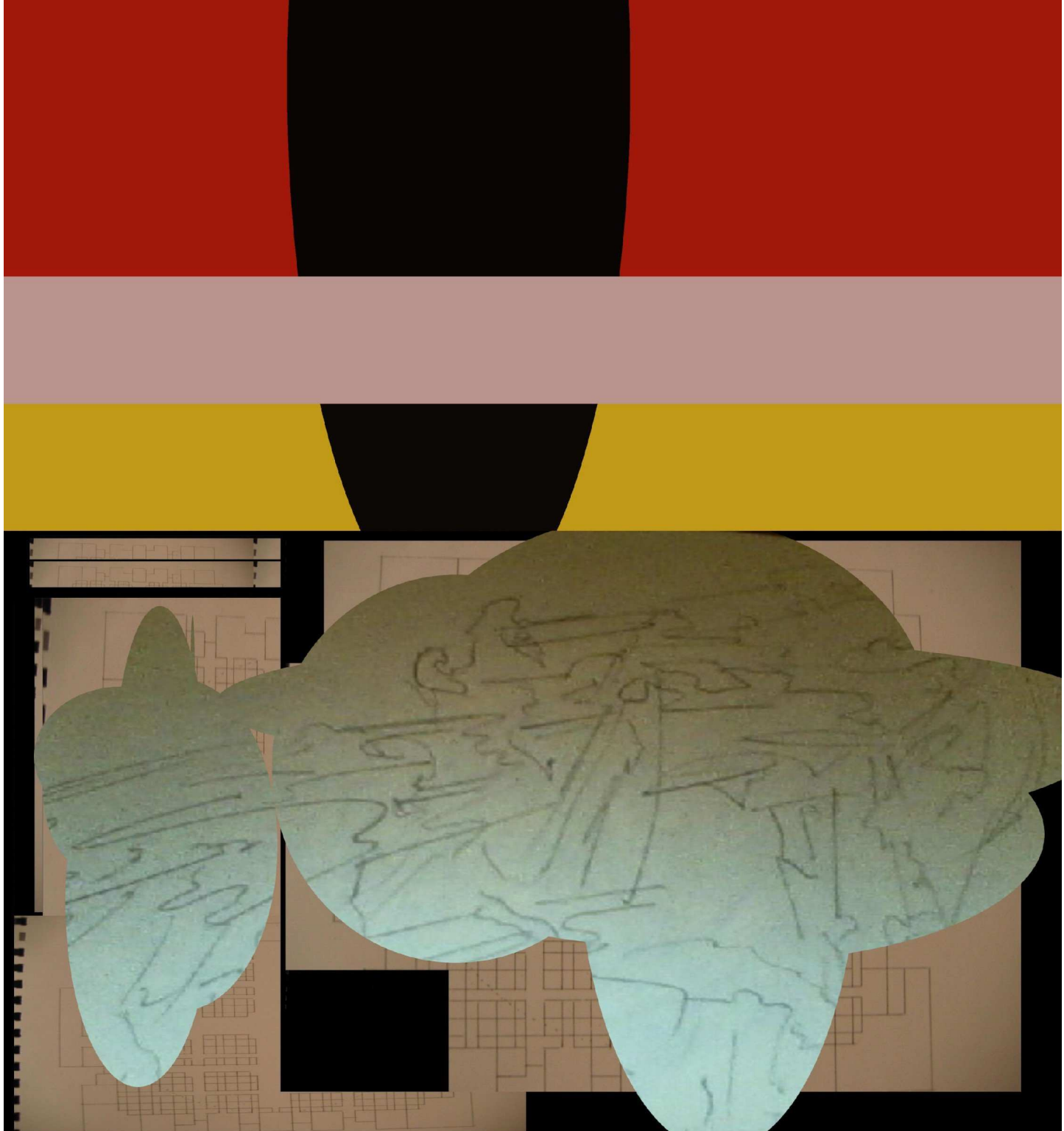


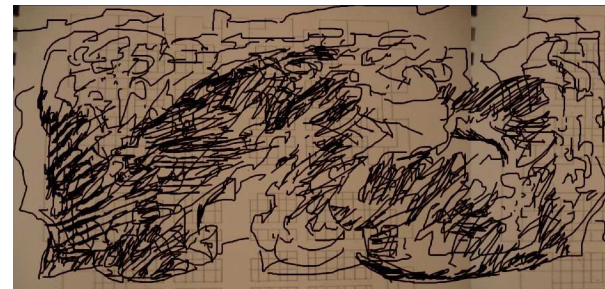
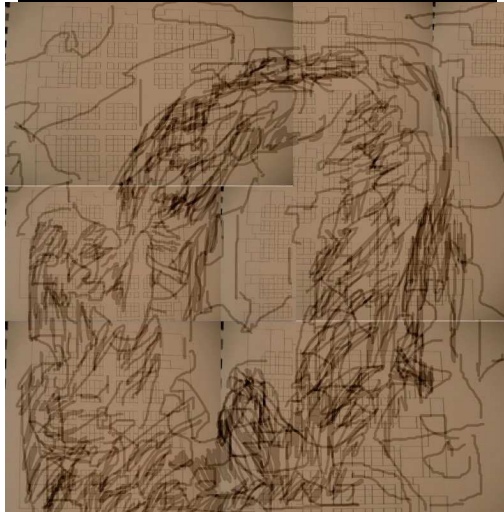
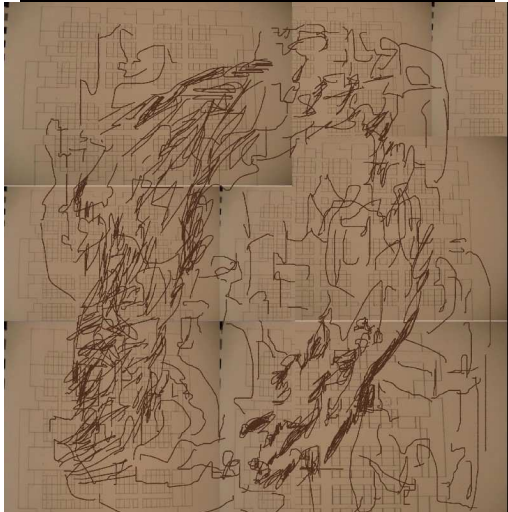
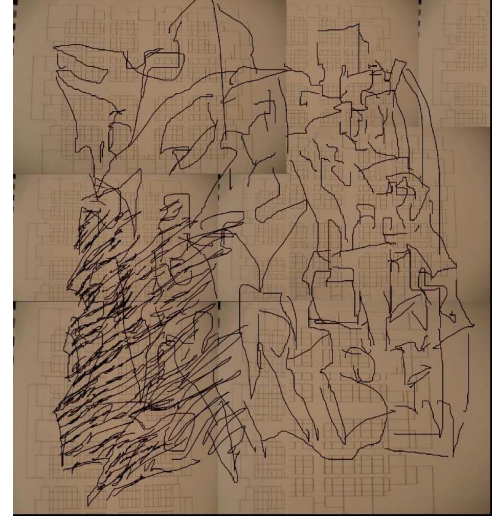
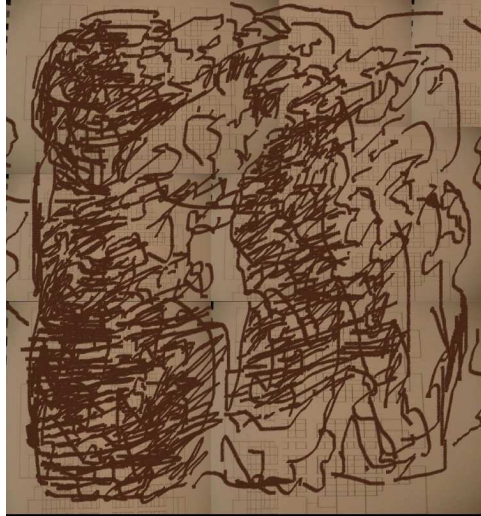
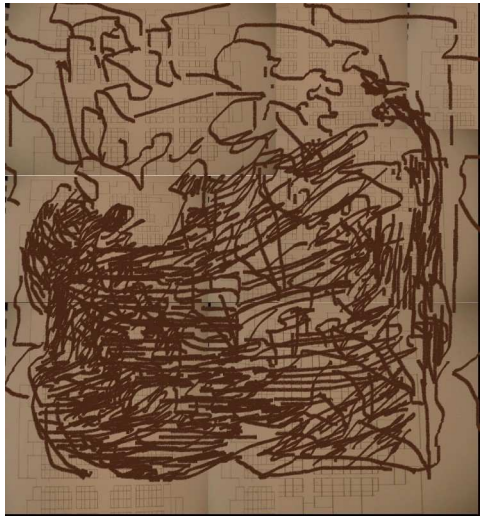
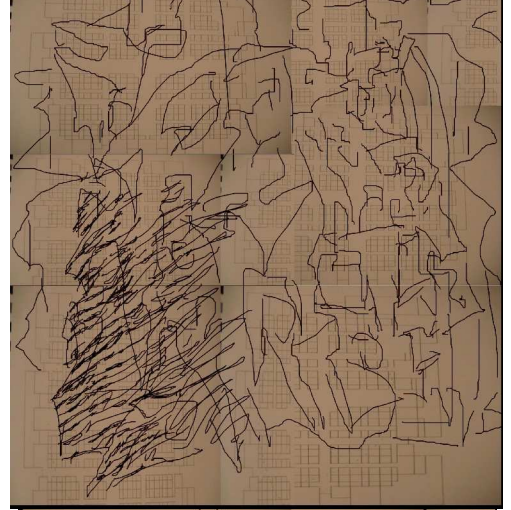
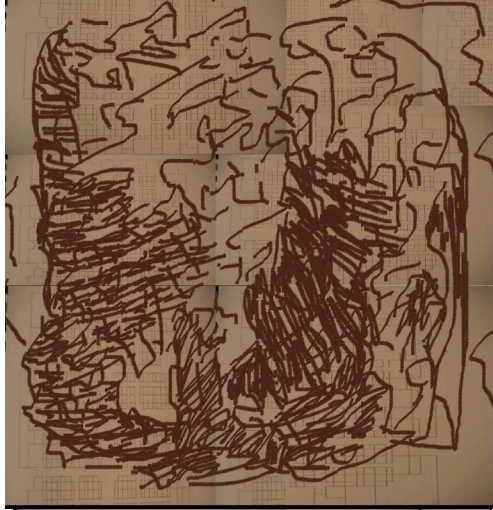
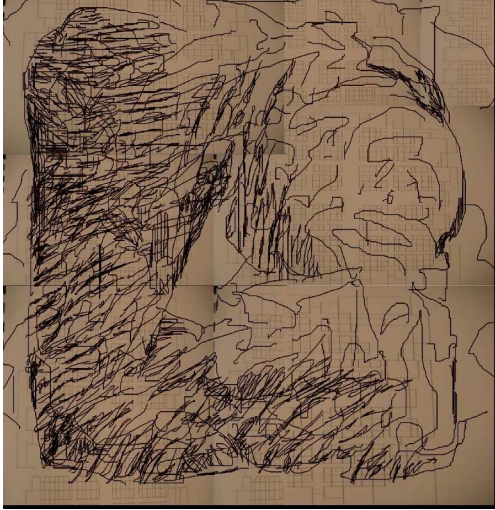


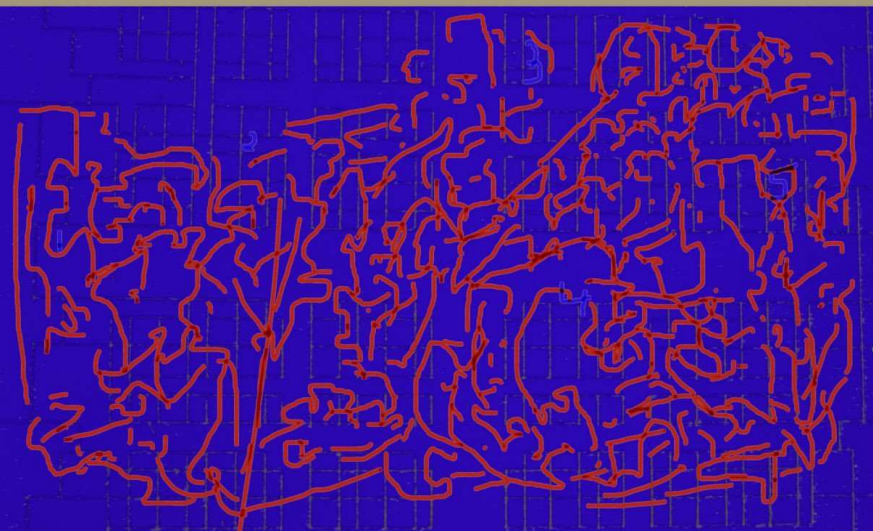




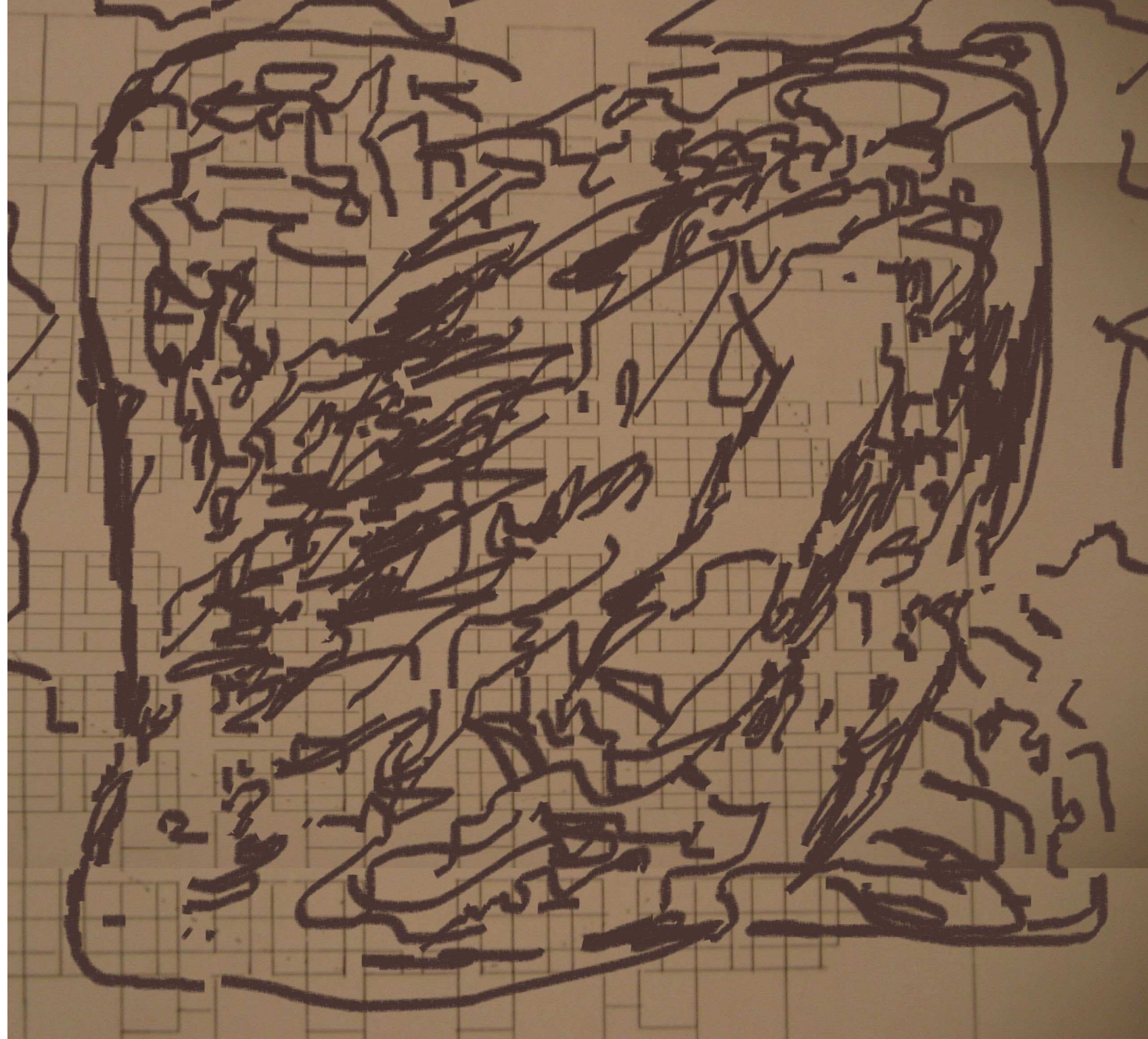


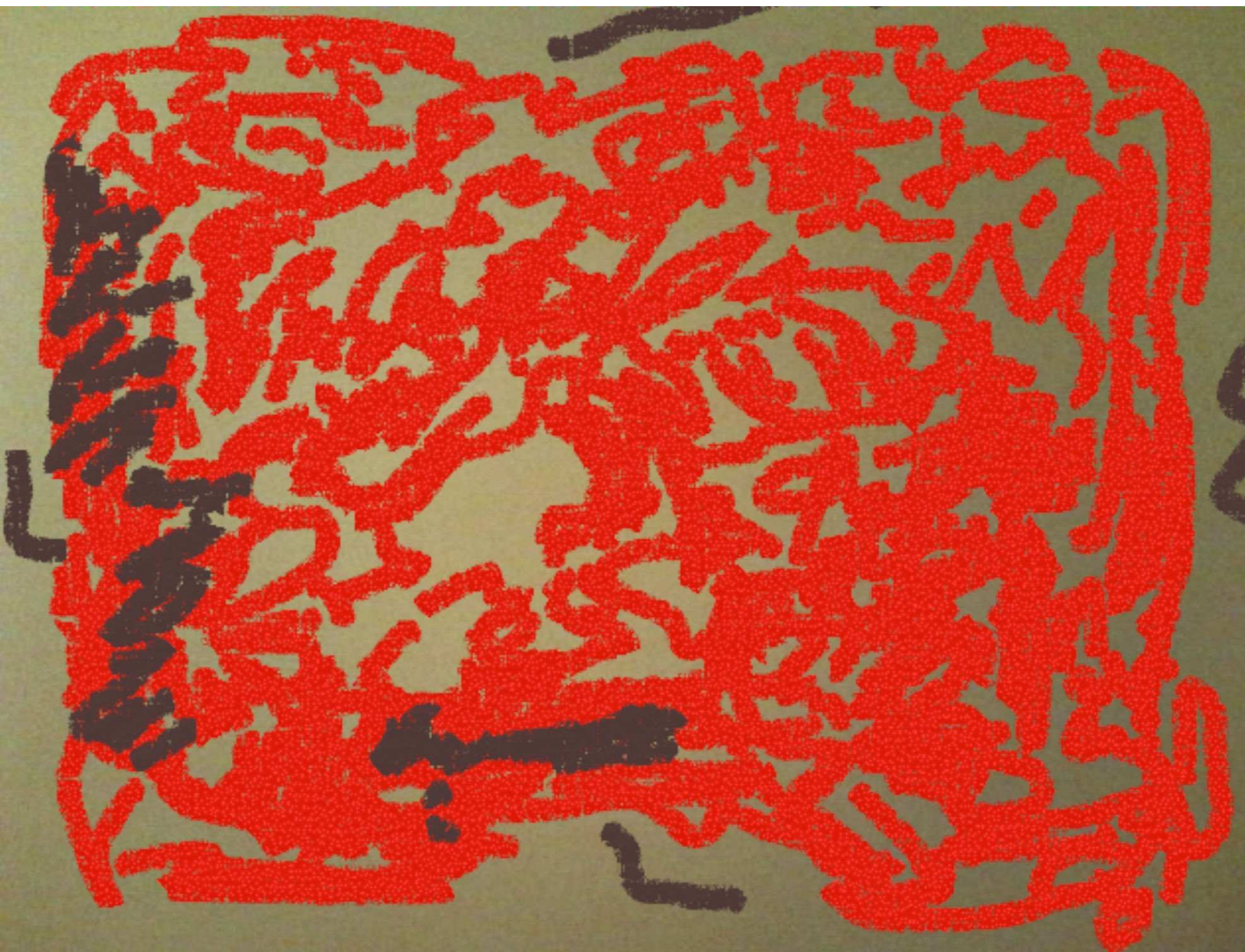


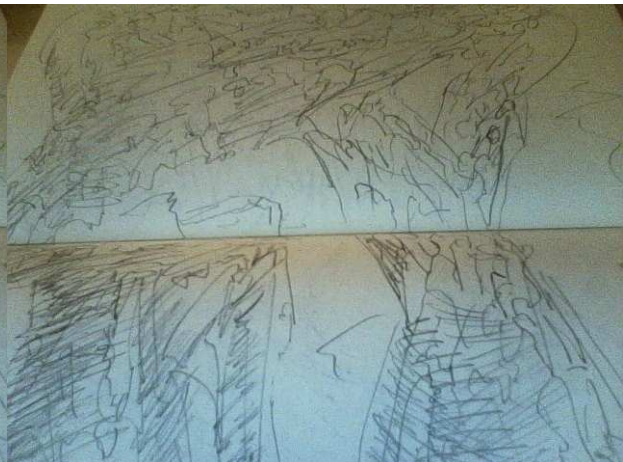
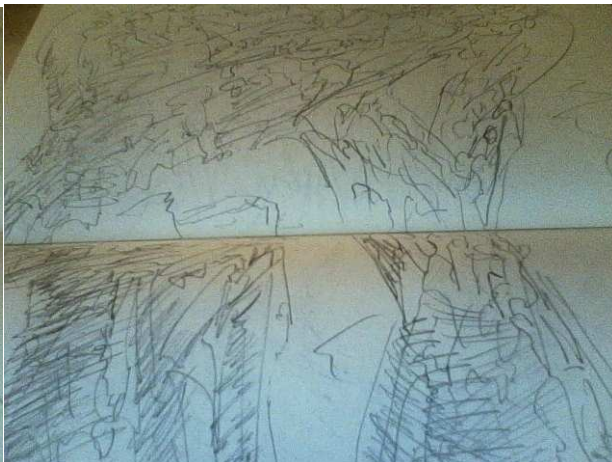
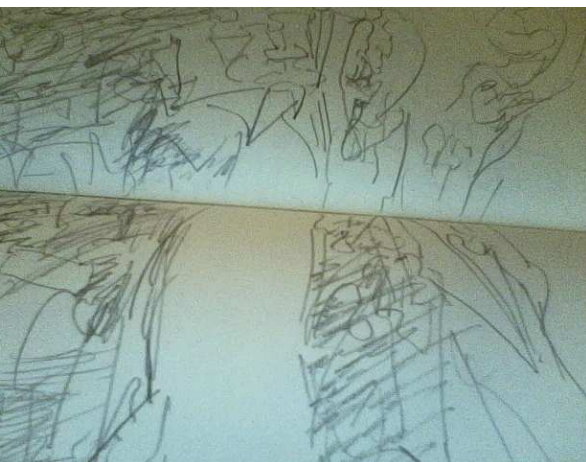
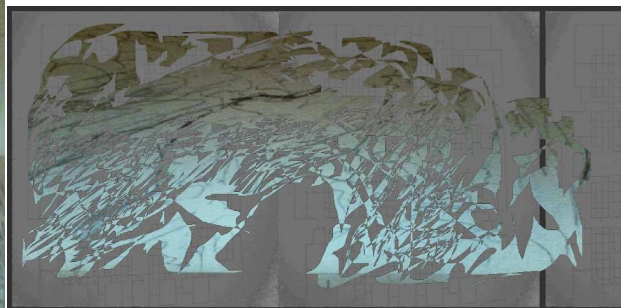
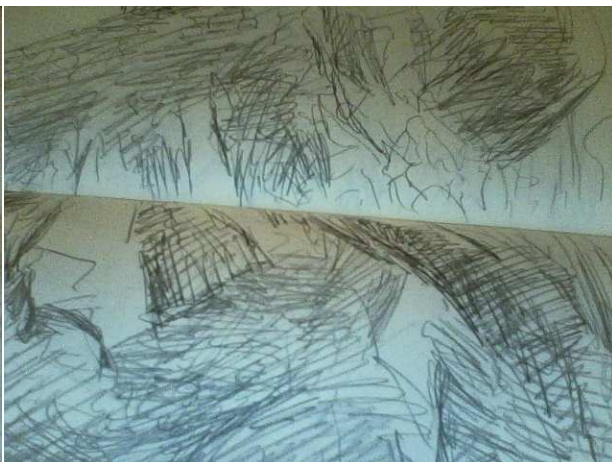
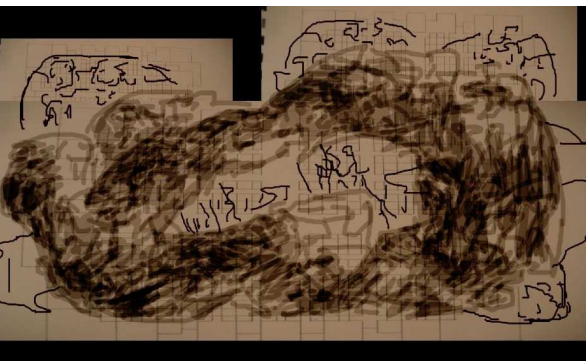


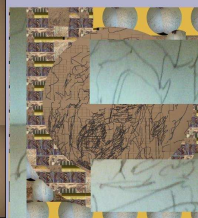
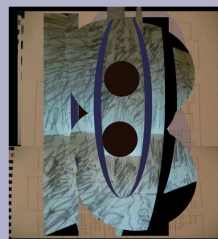
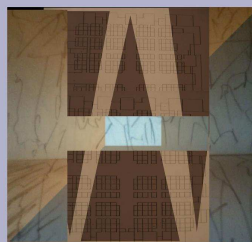
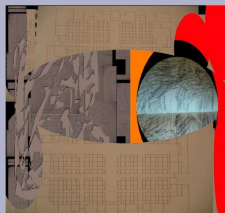
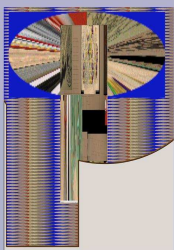
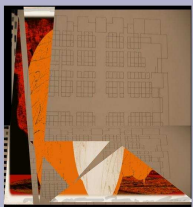
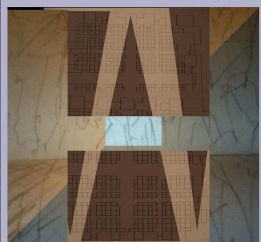




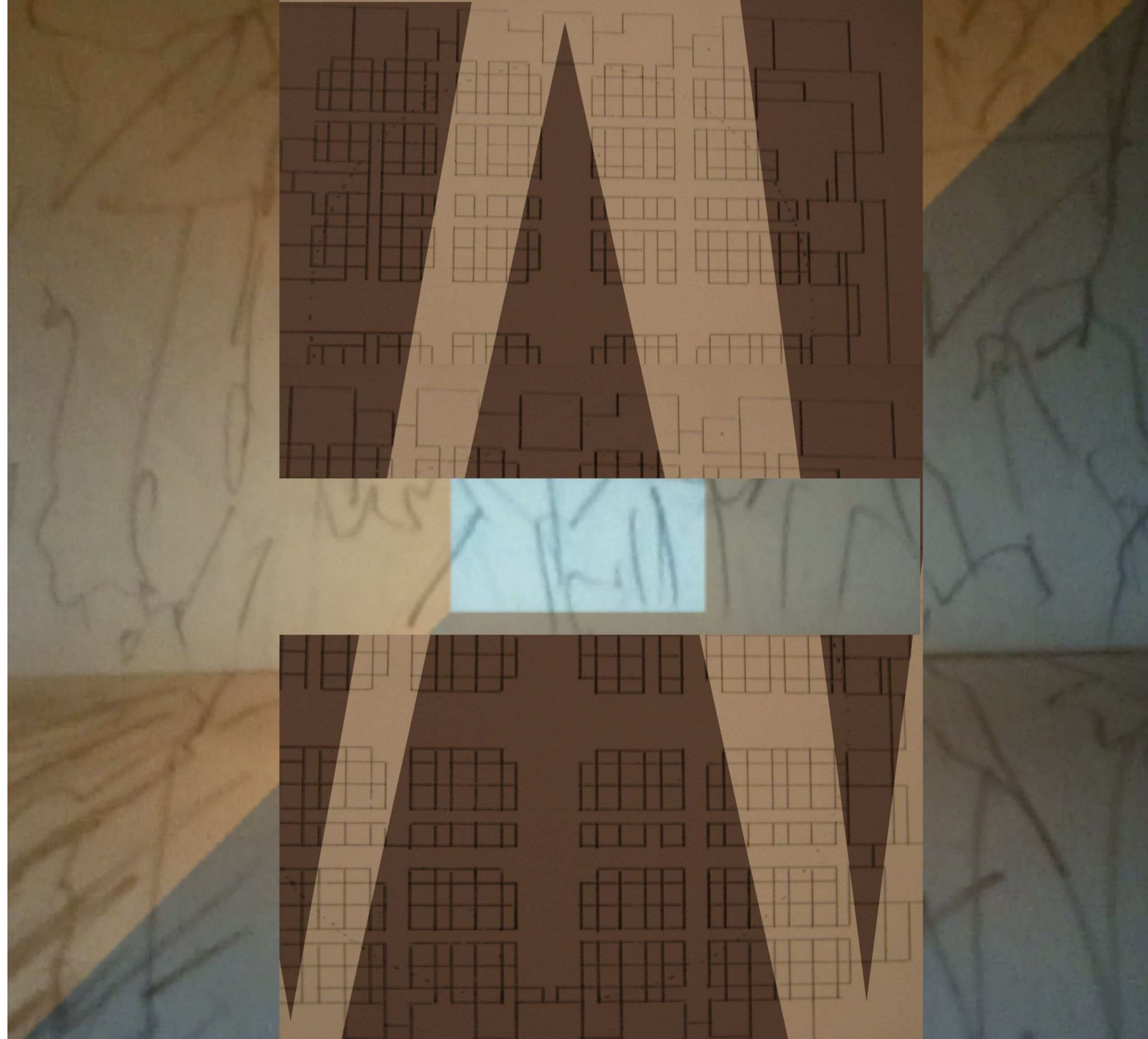


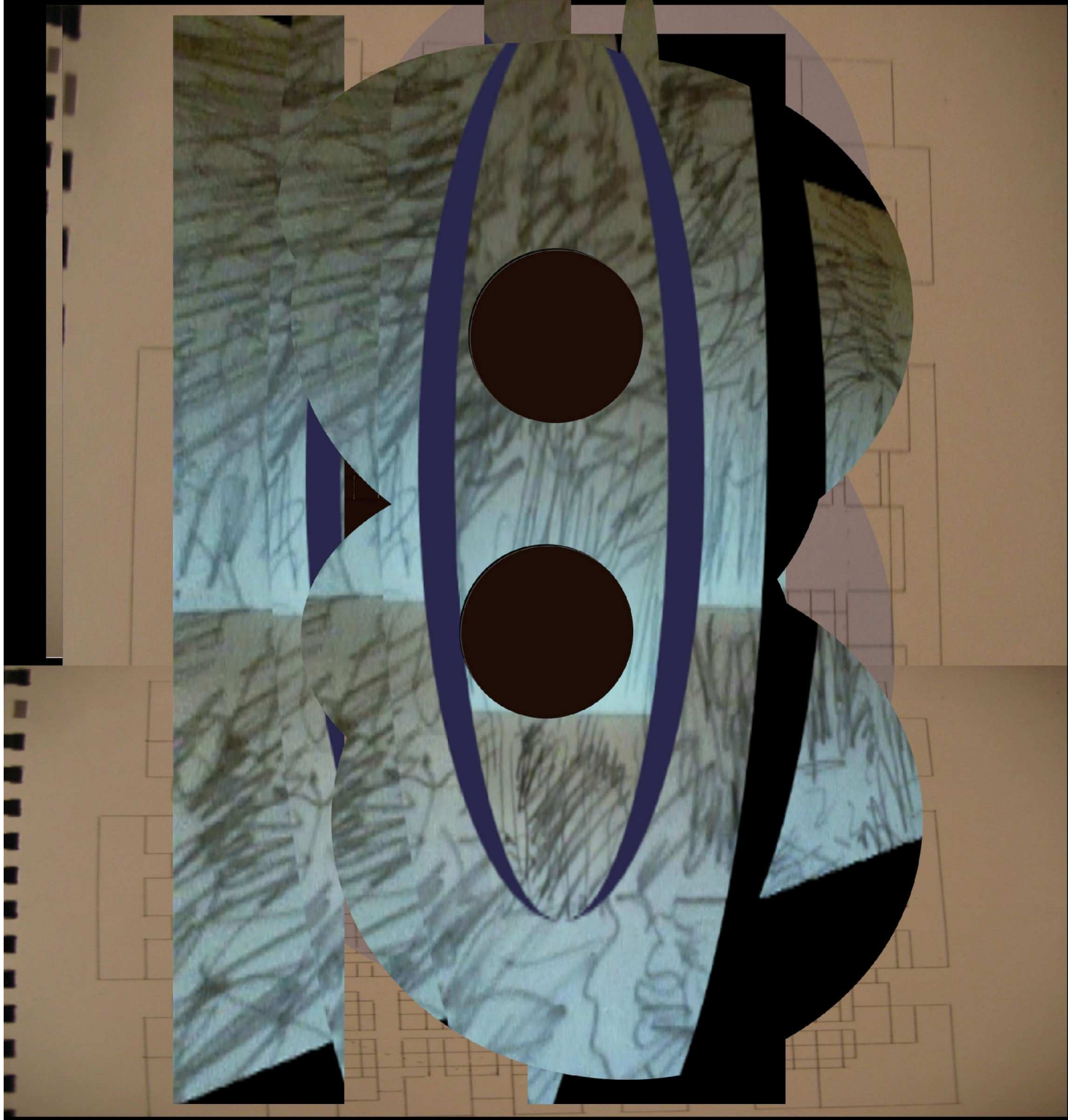


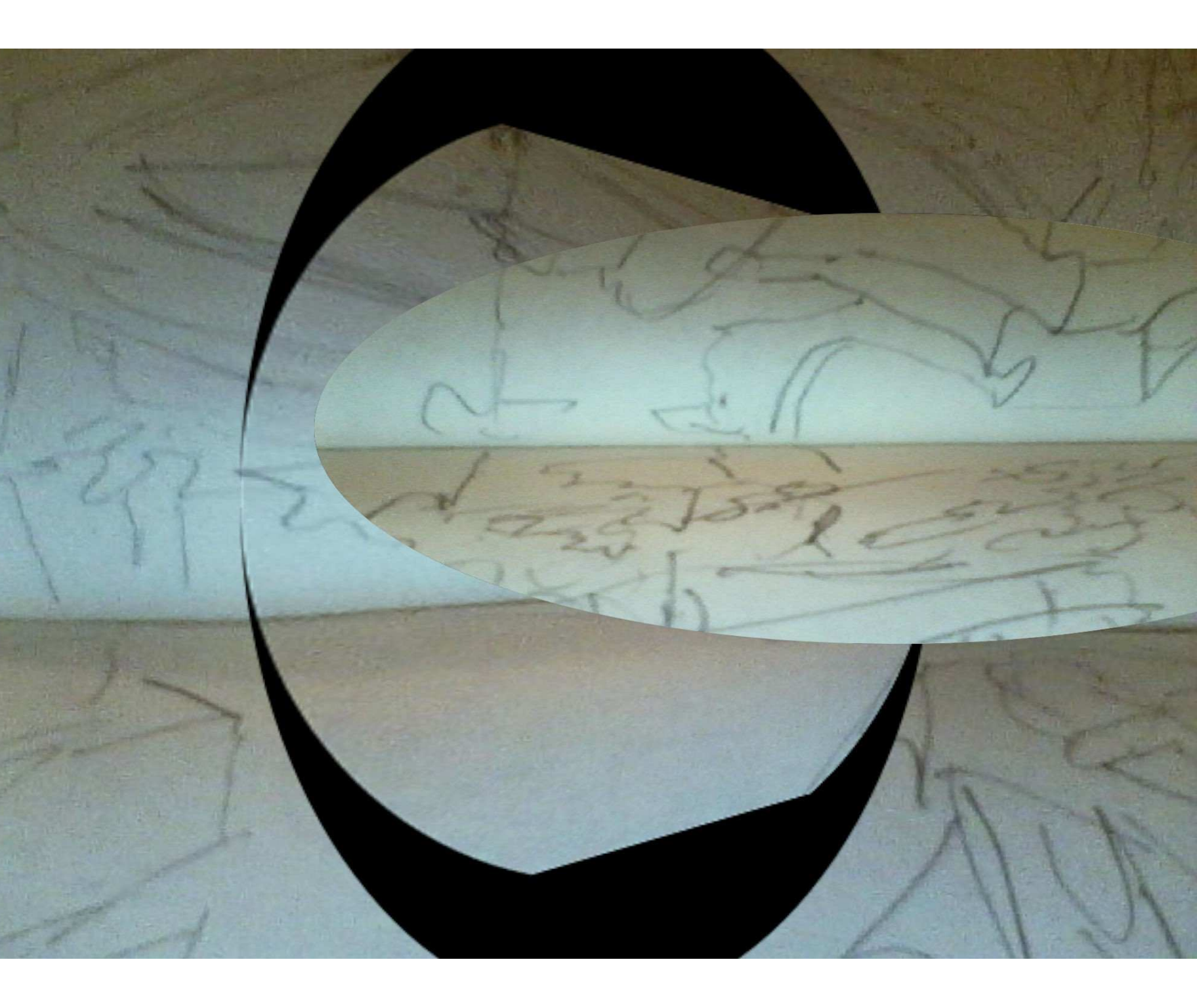




Alphabet

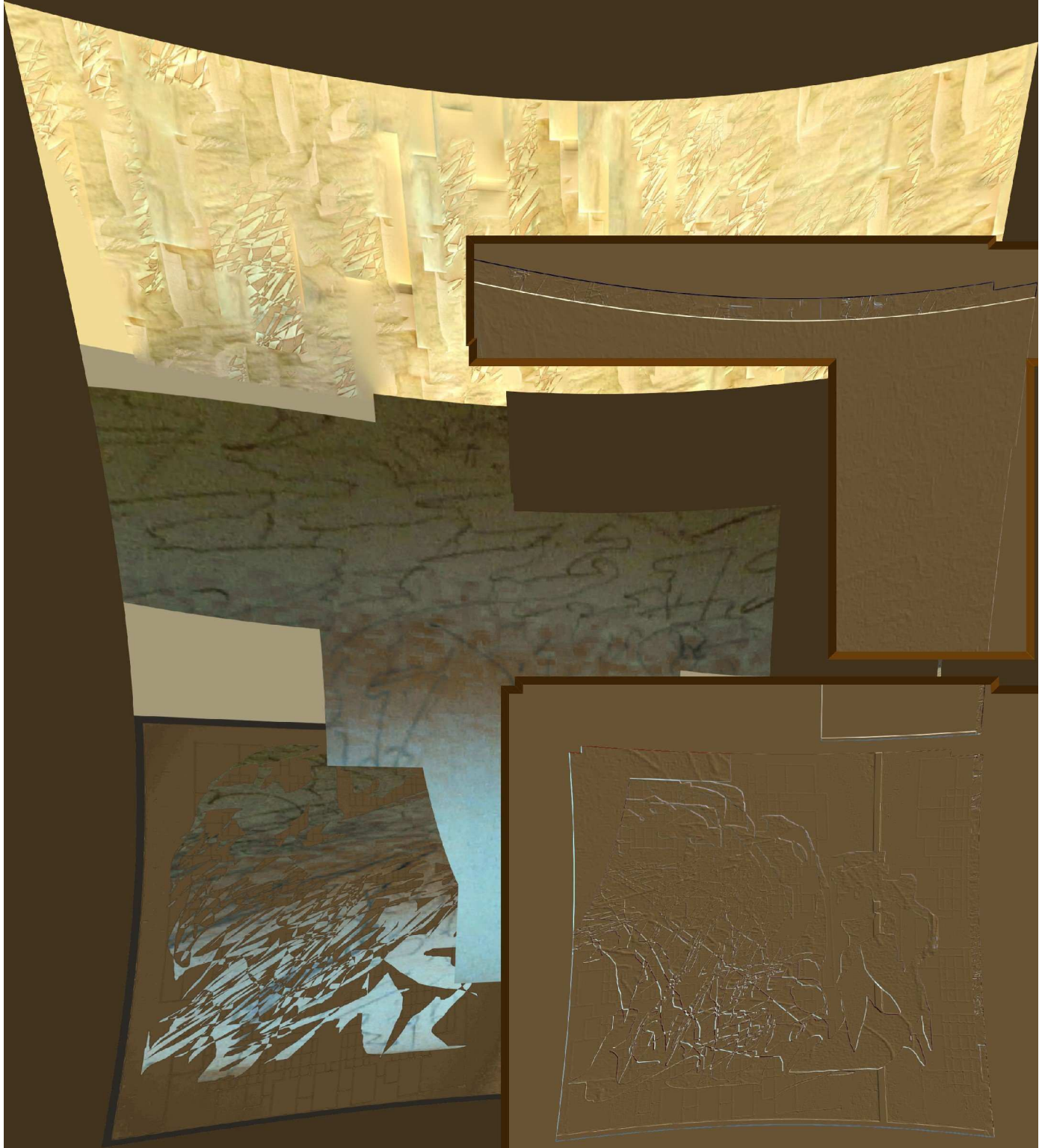




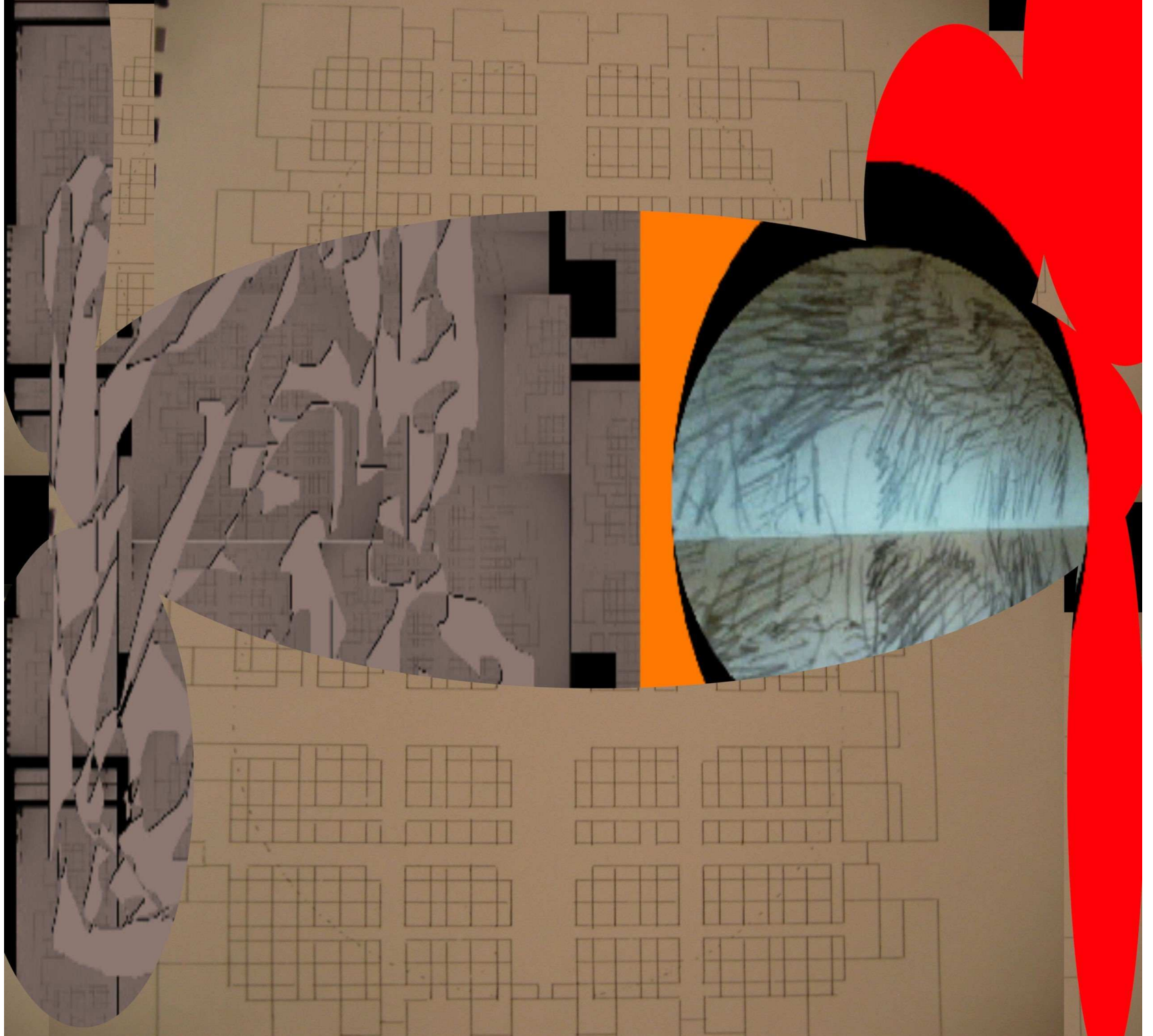


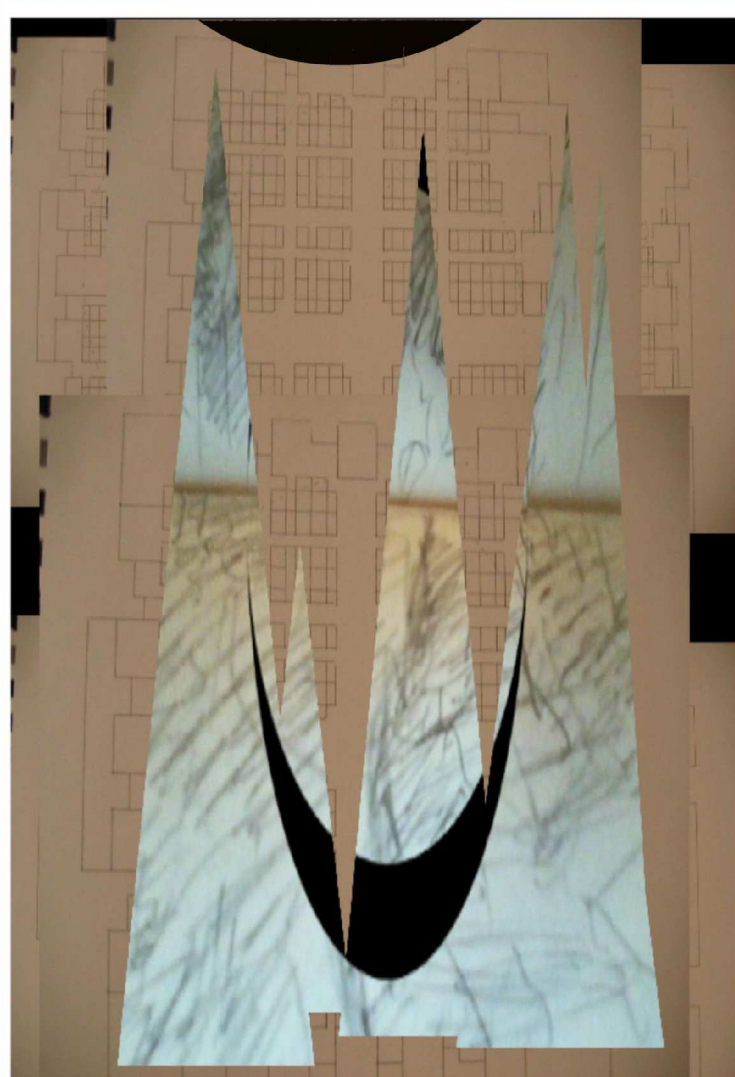
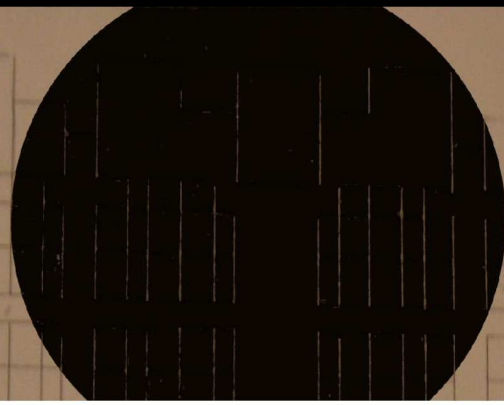






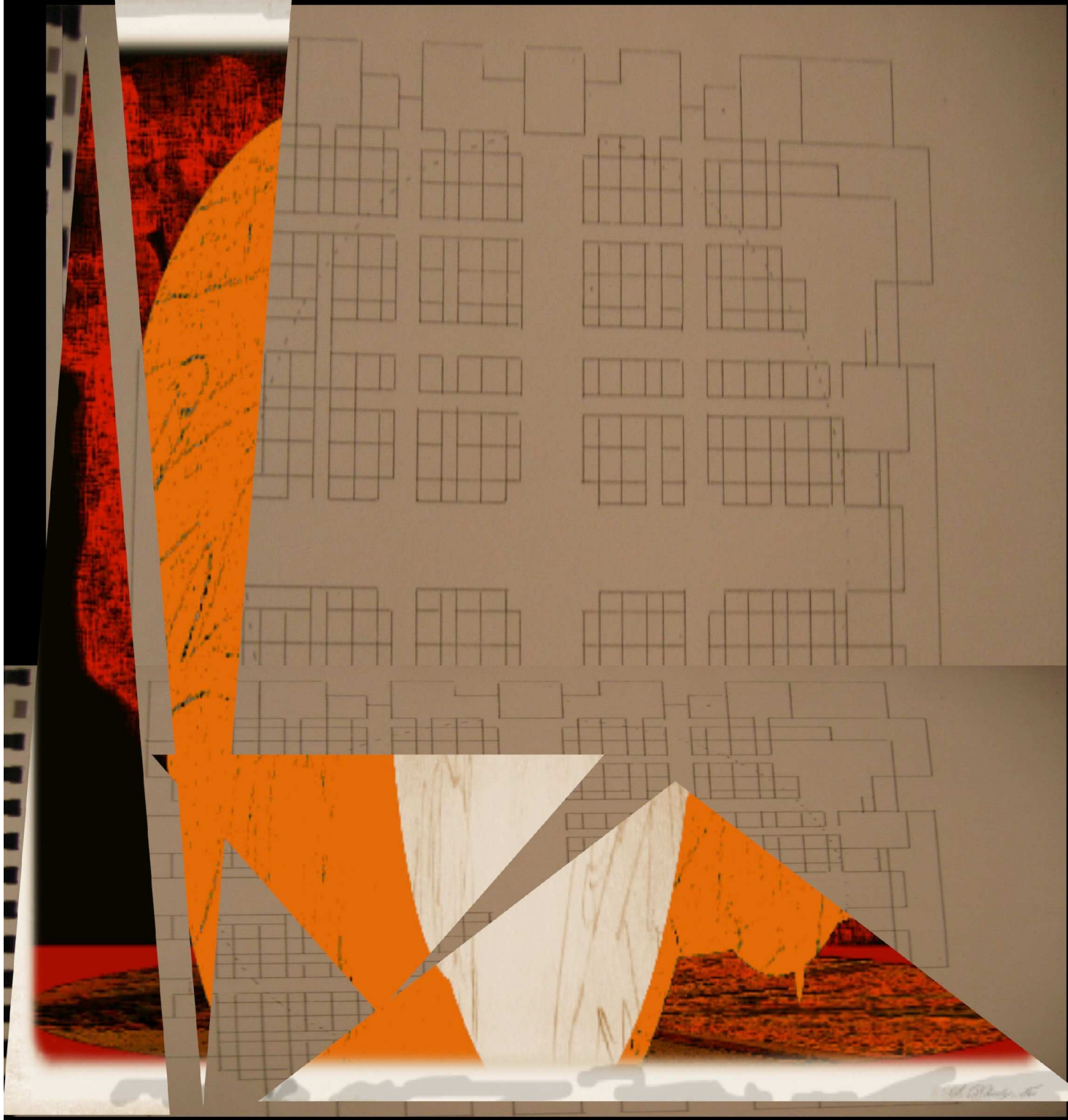




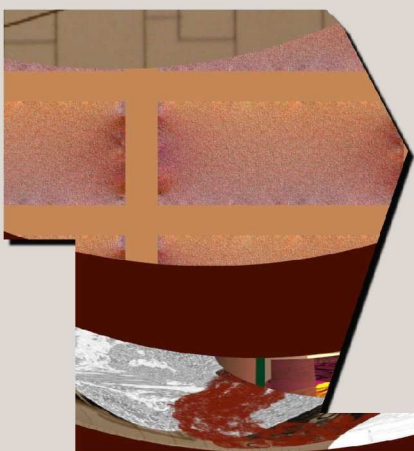
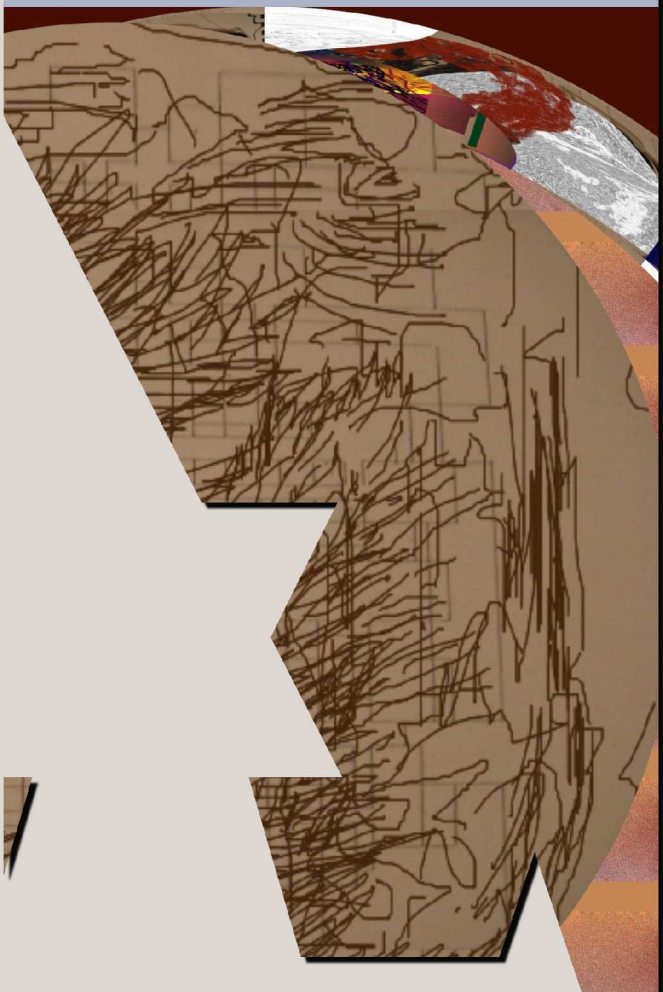




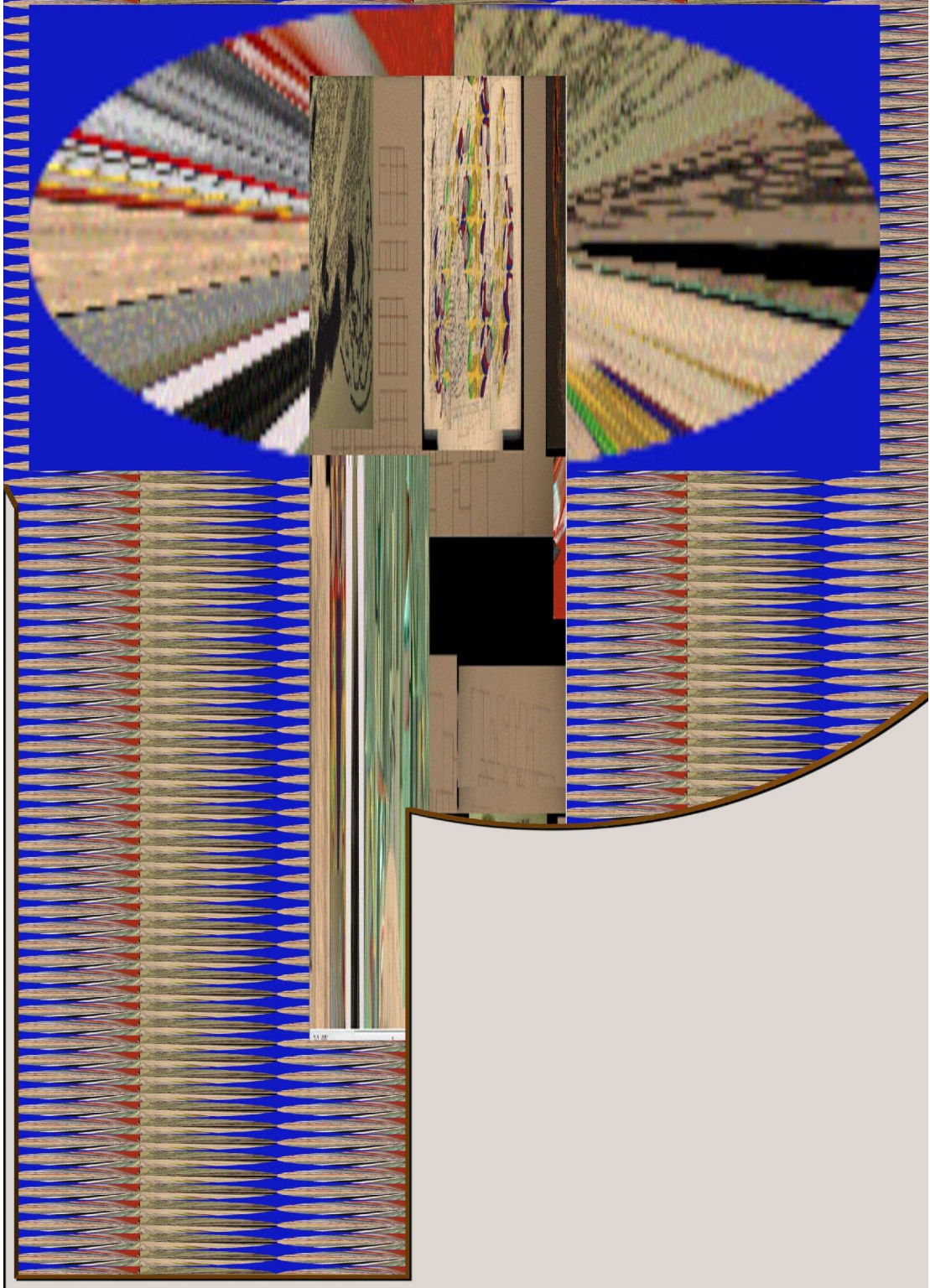


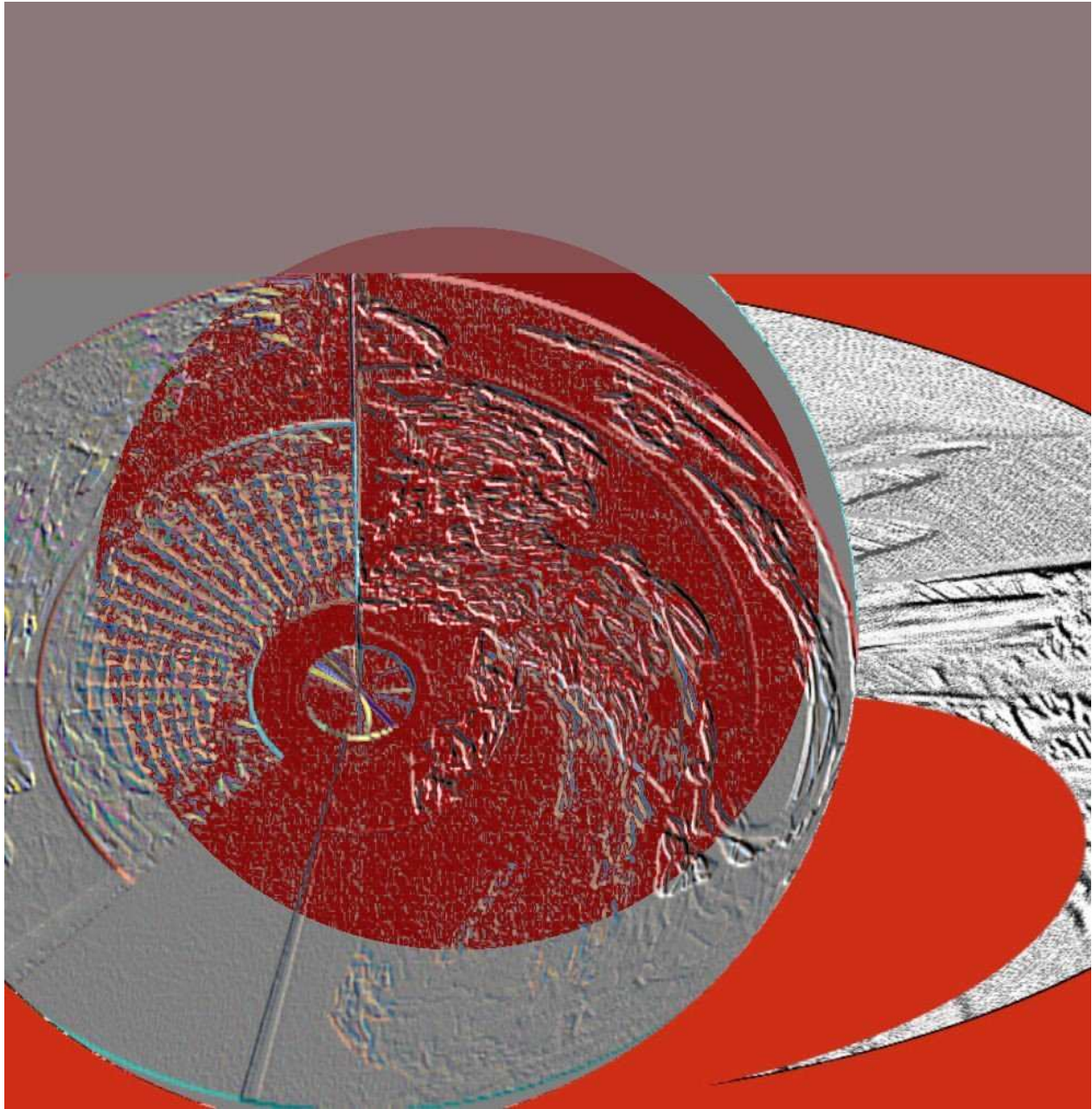


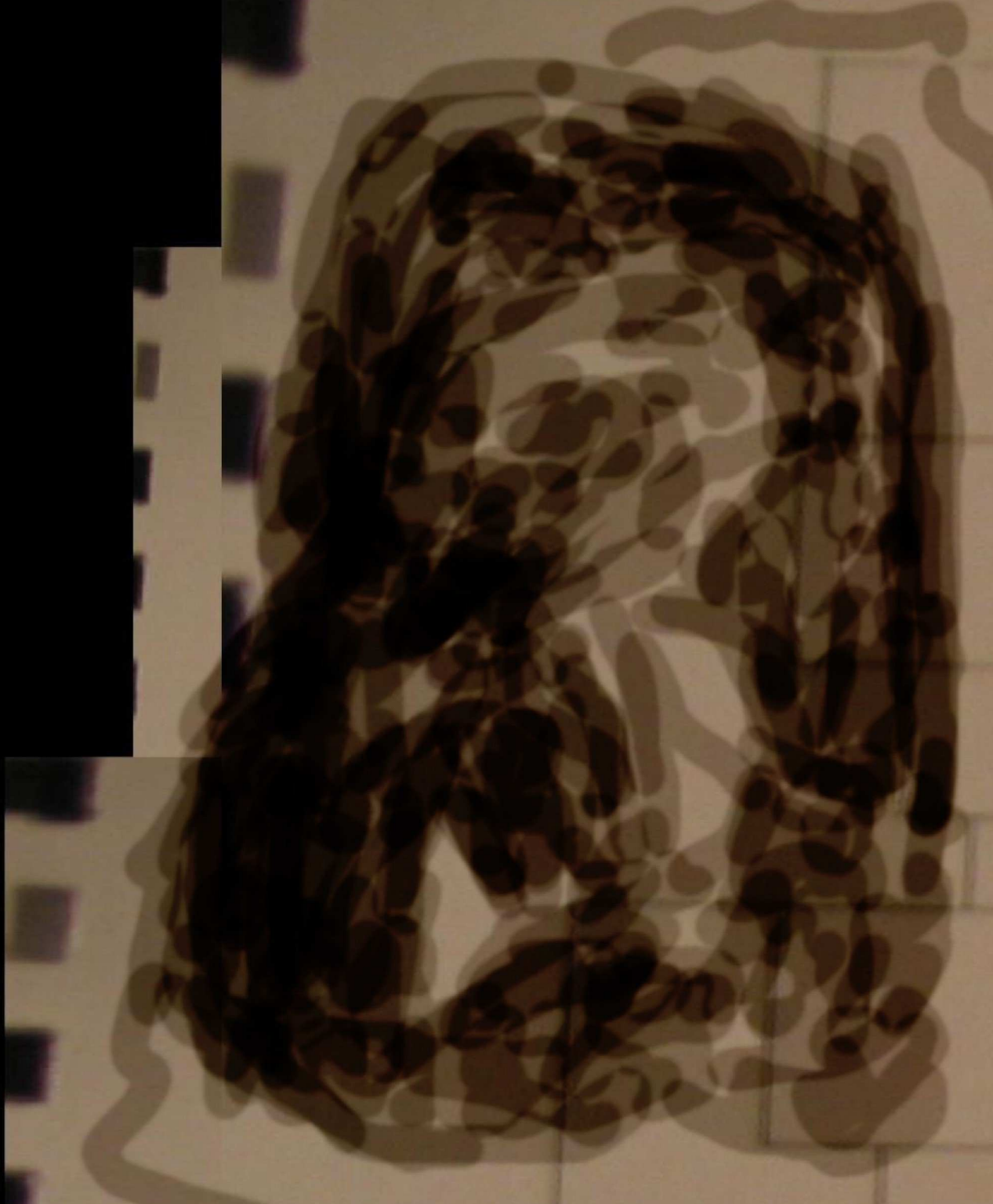


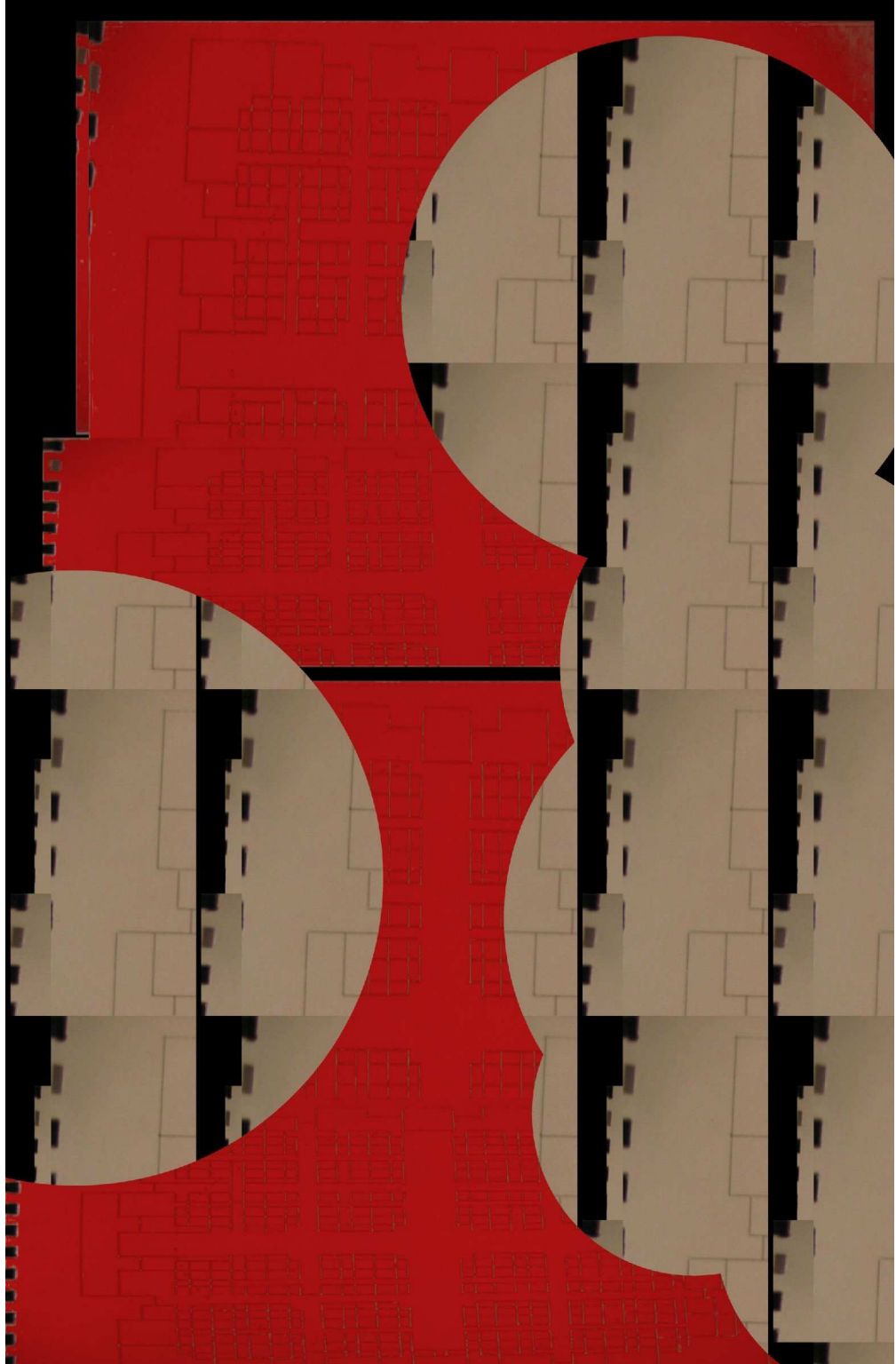




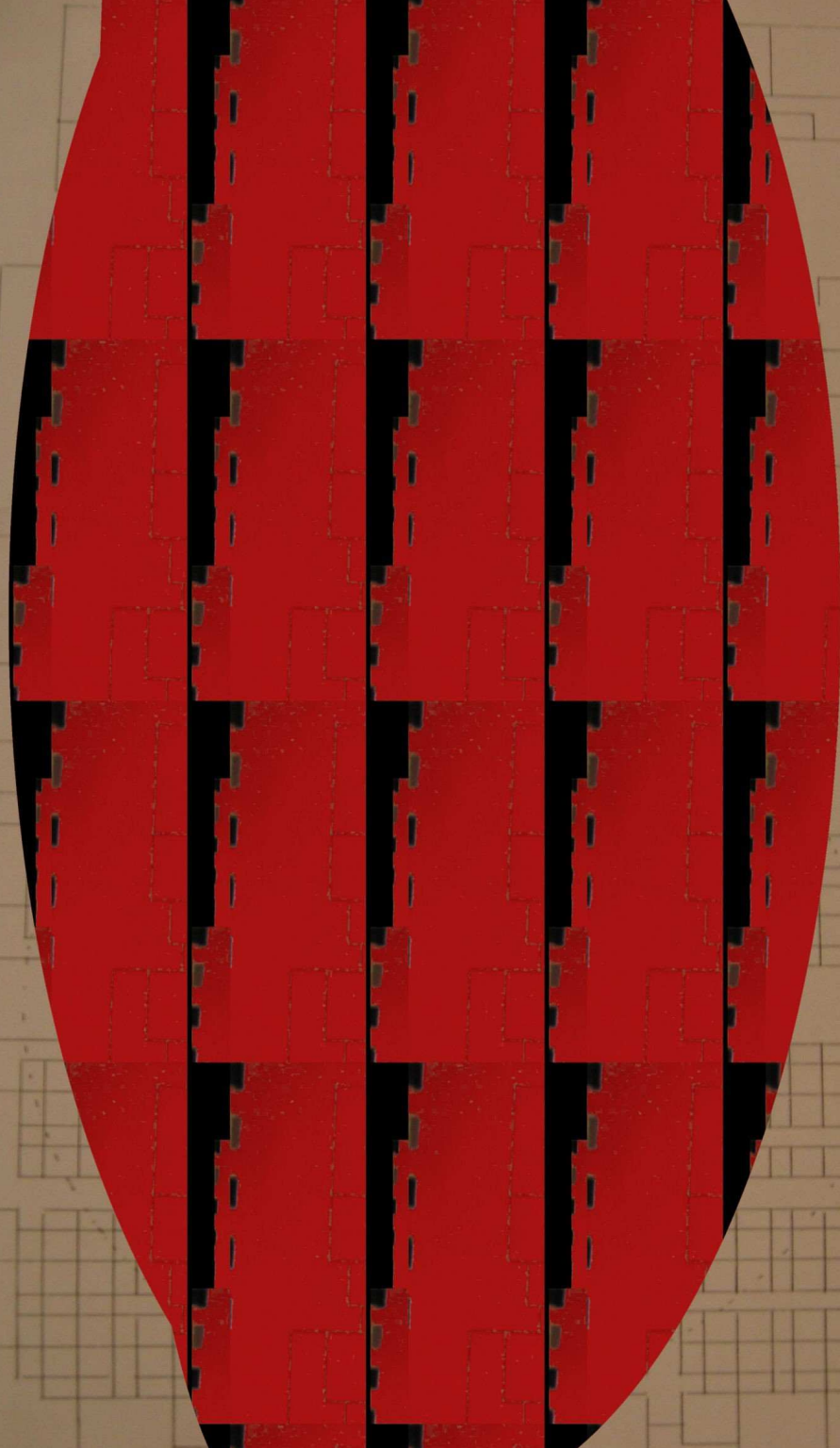


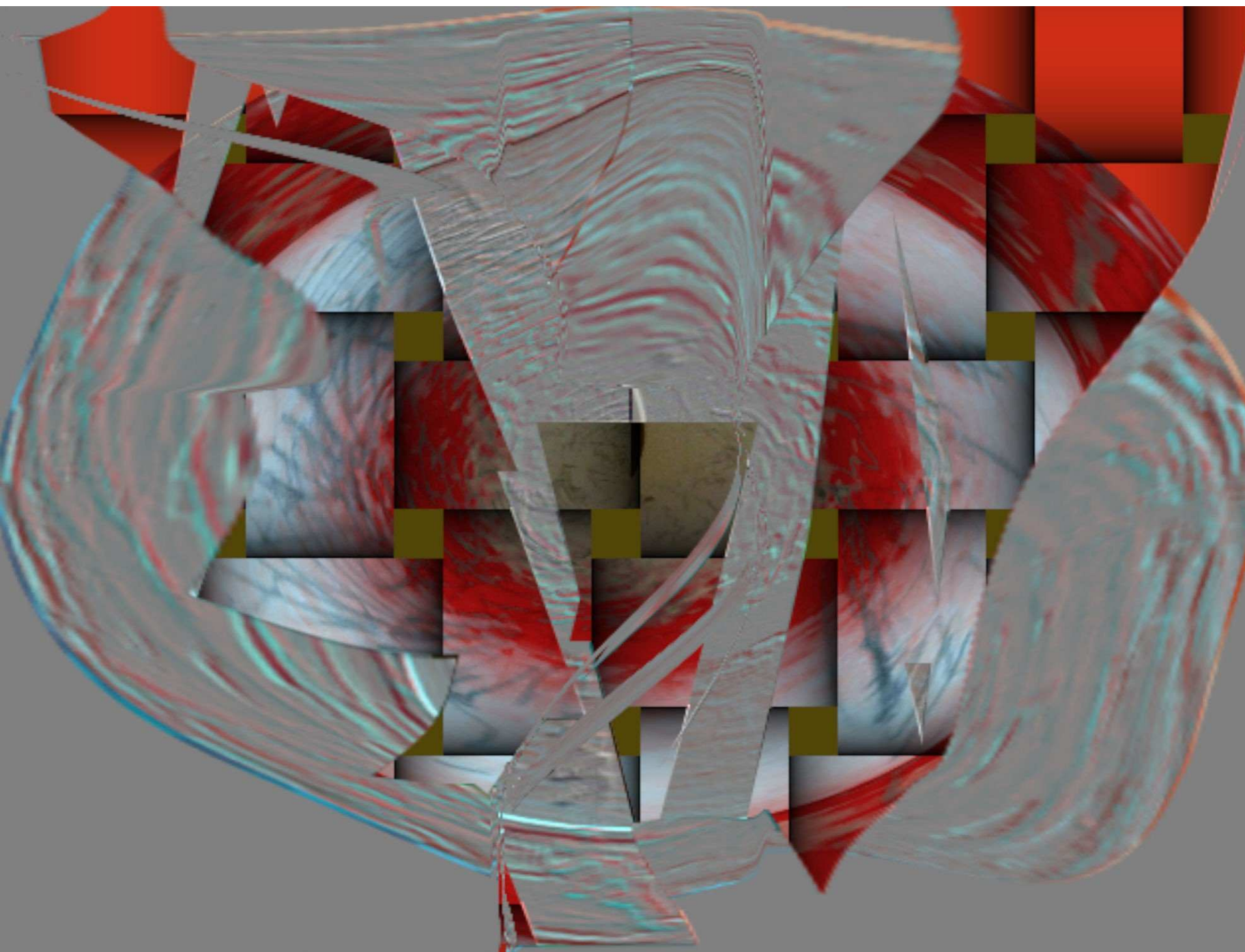


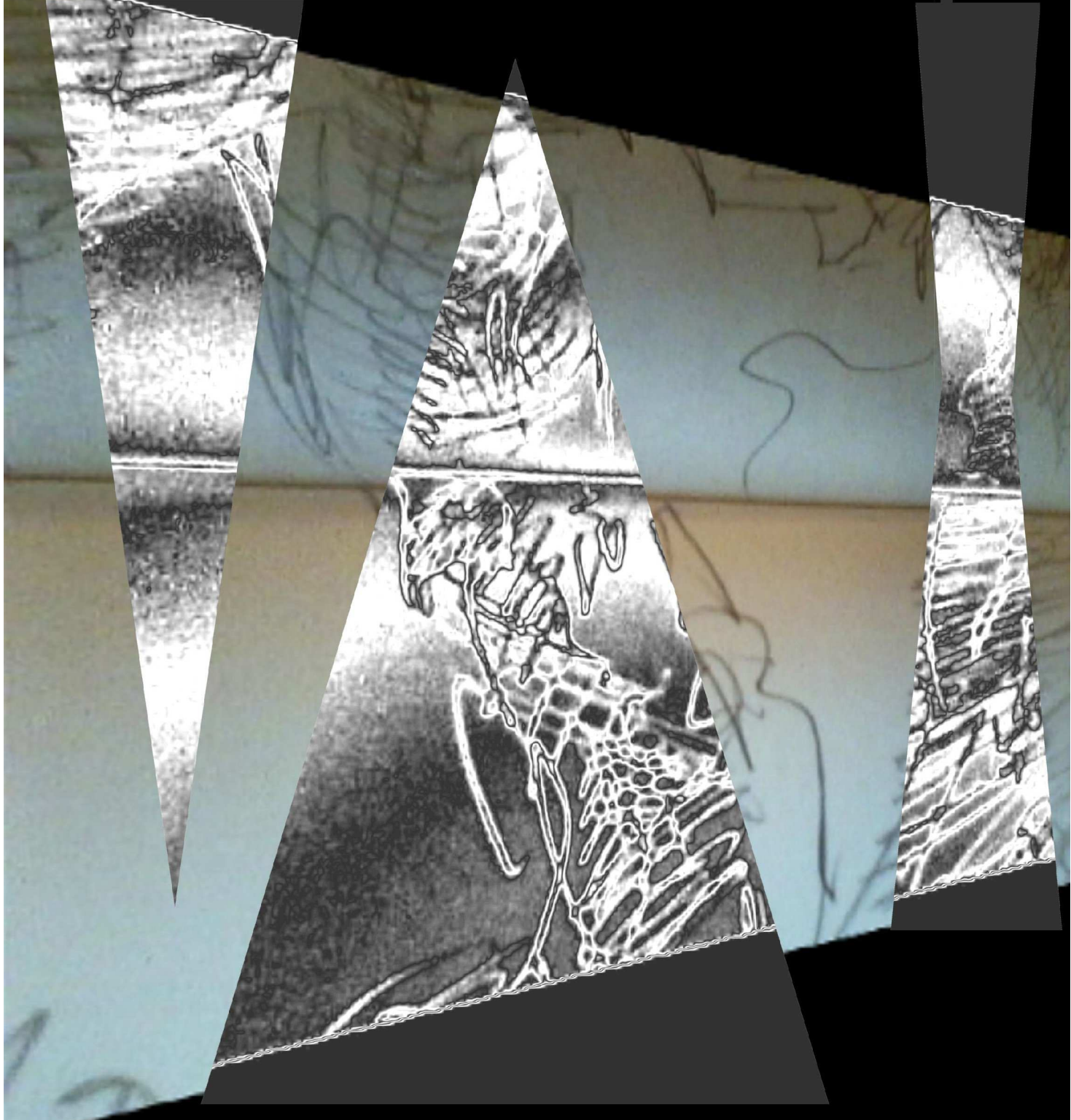


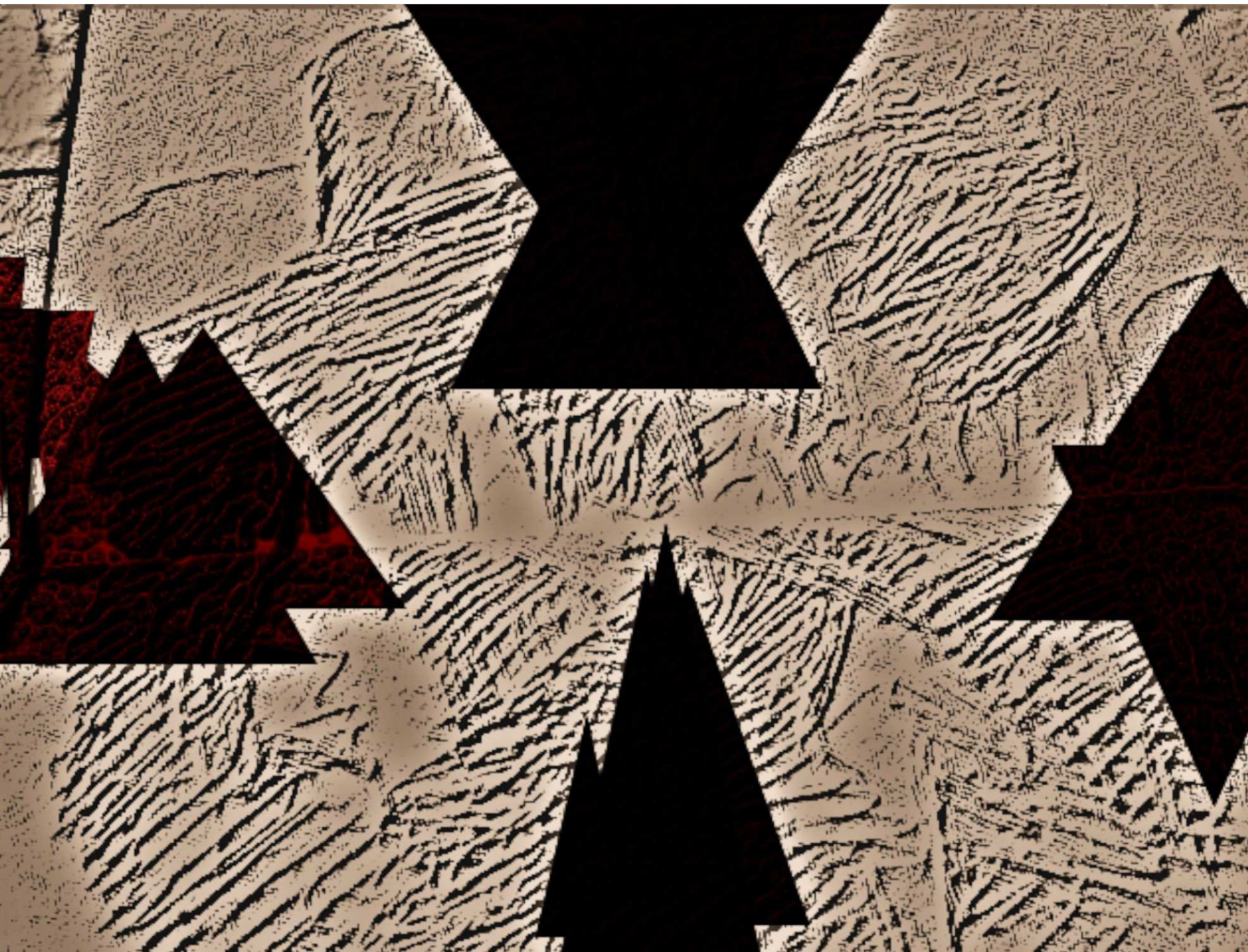




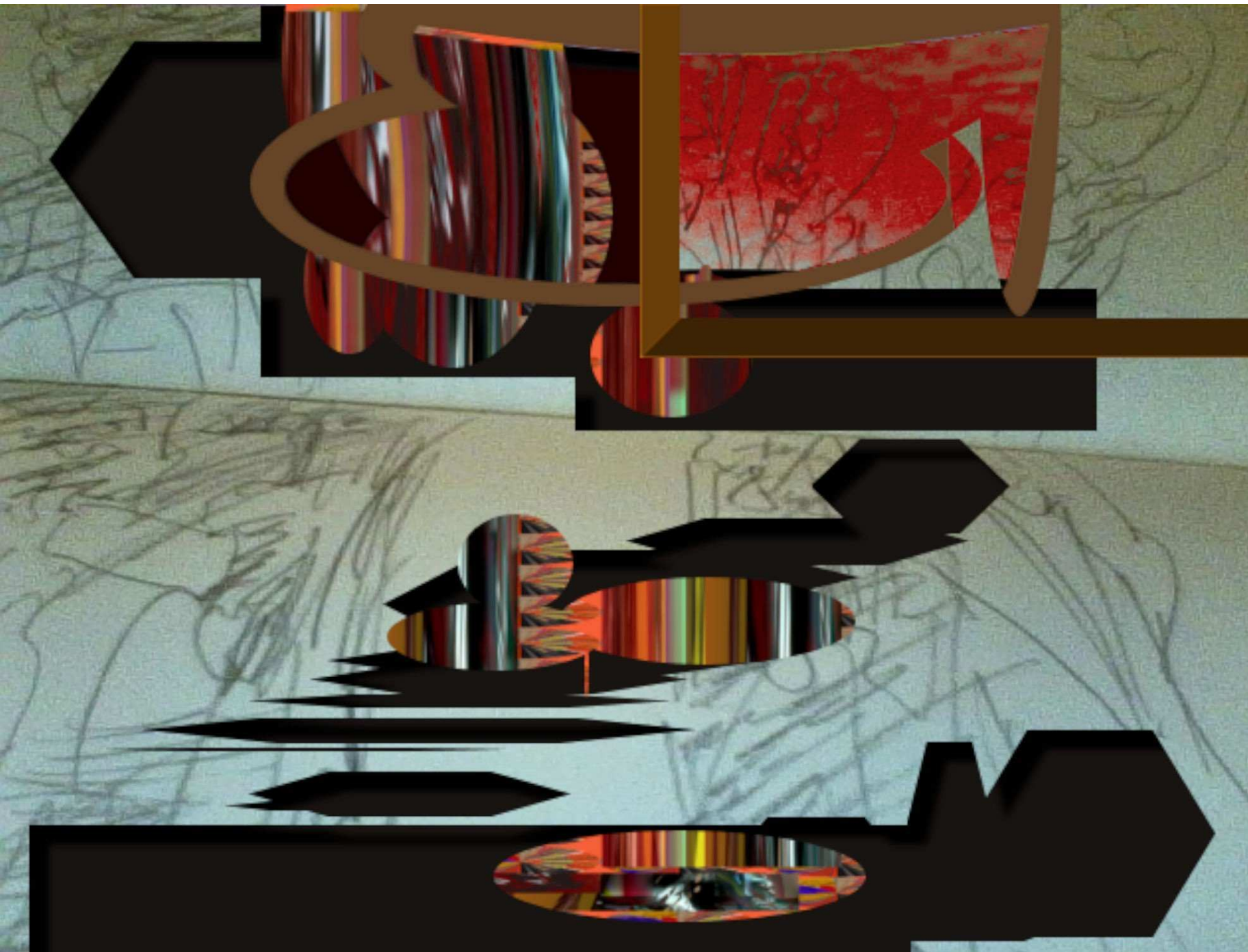


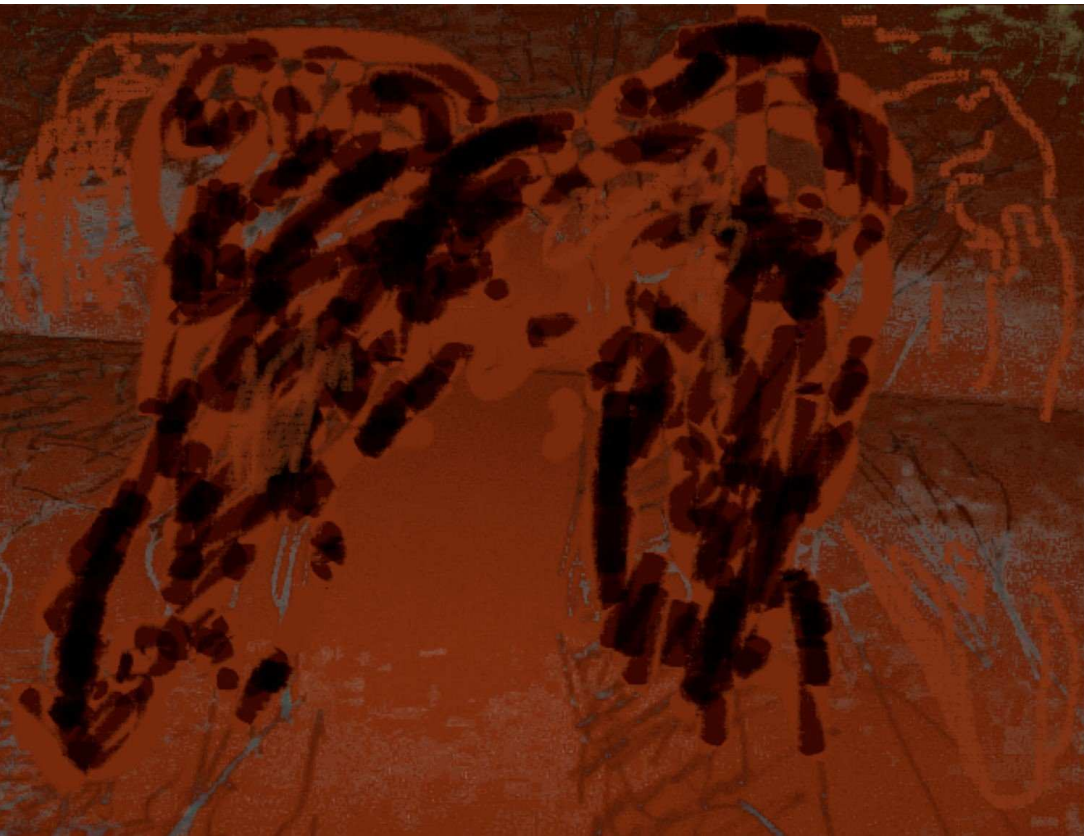


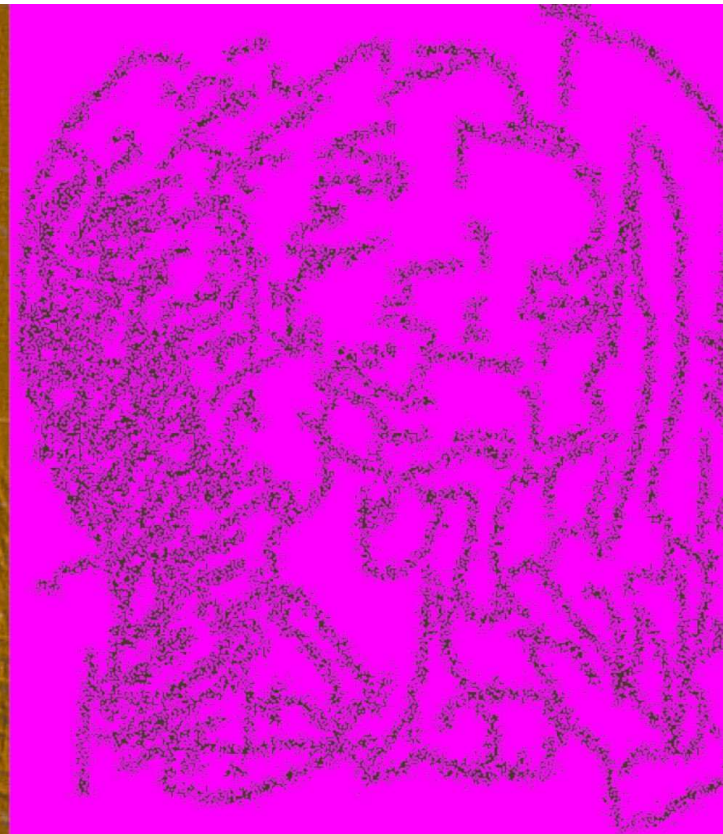
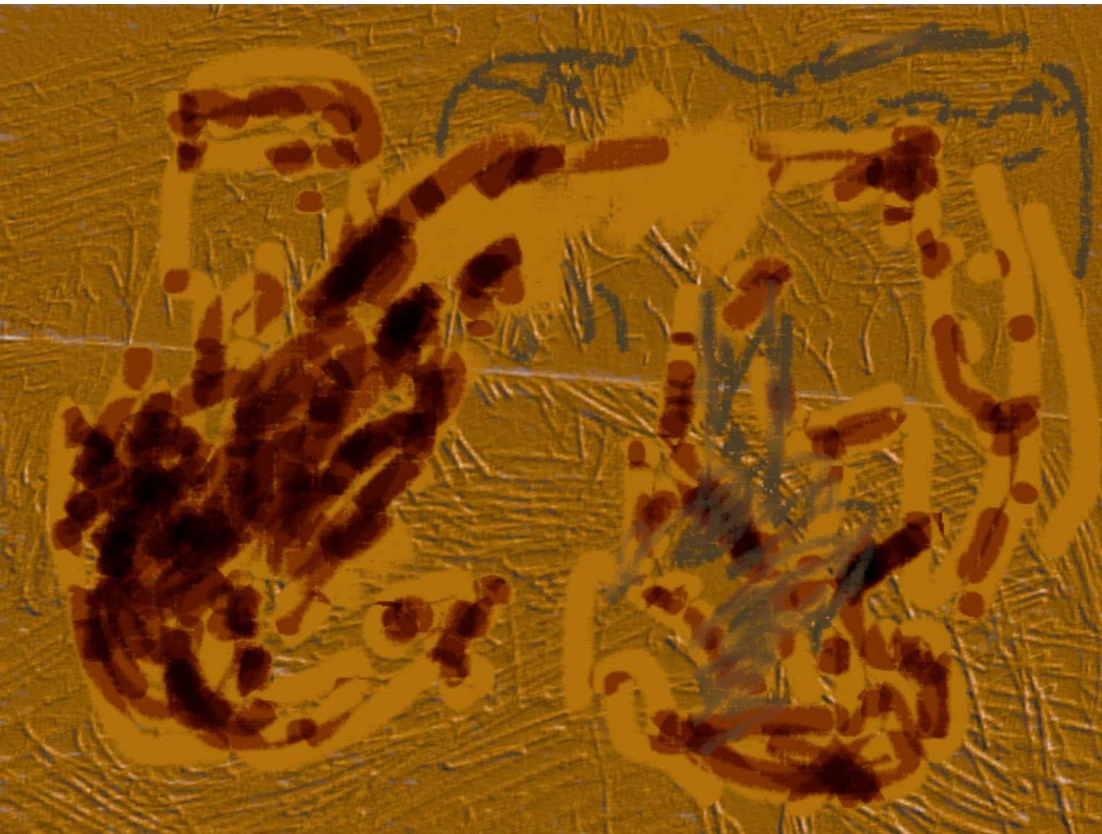






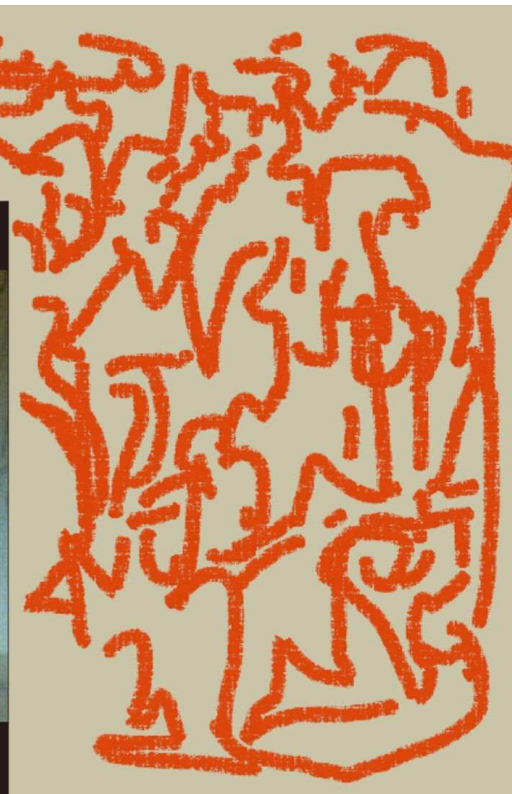
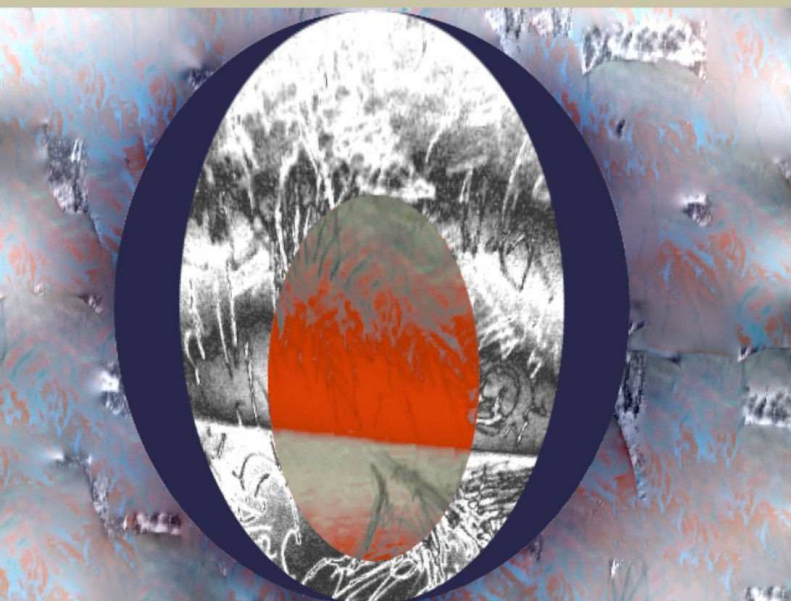


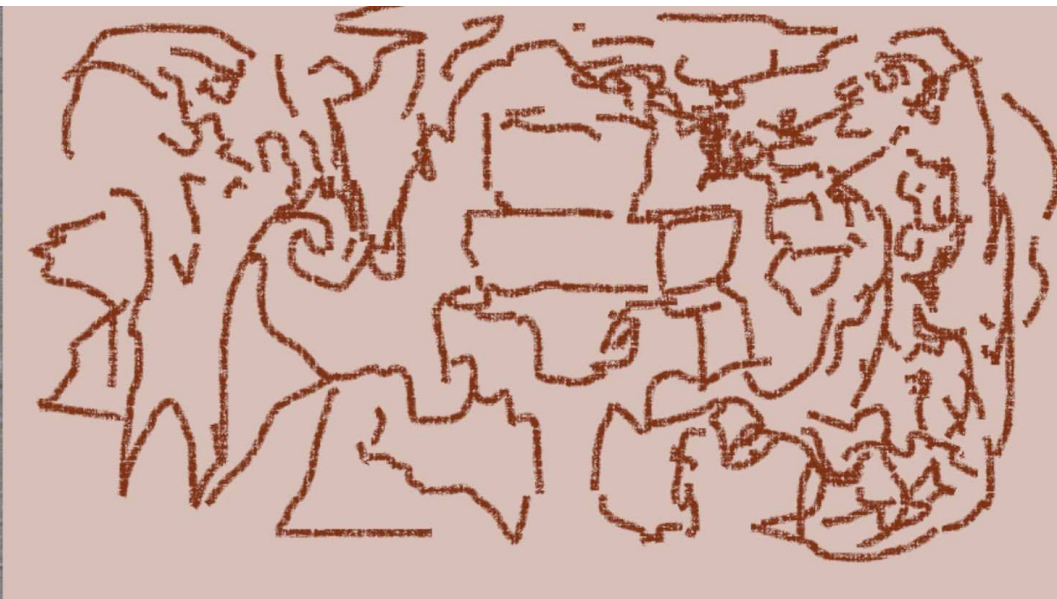




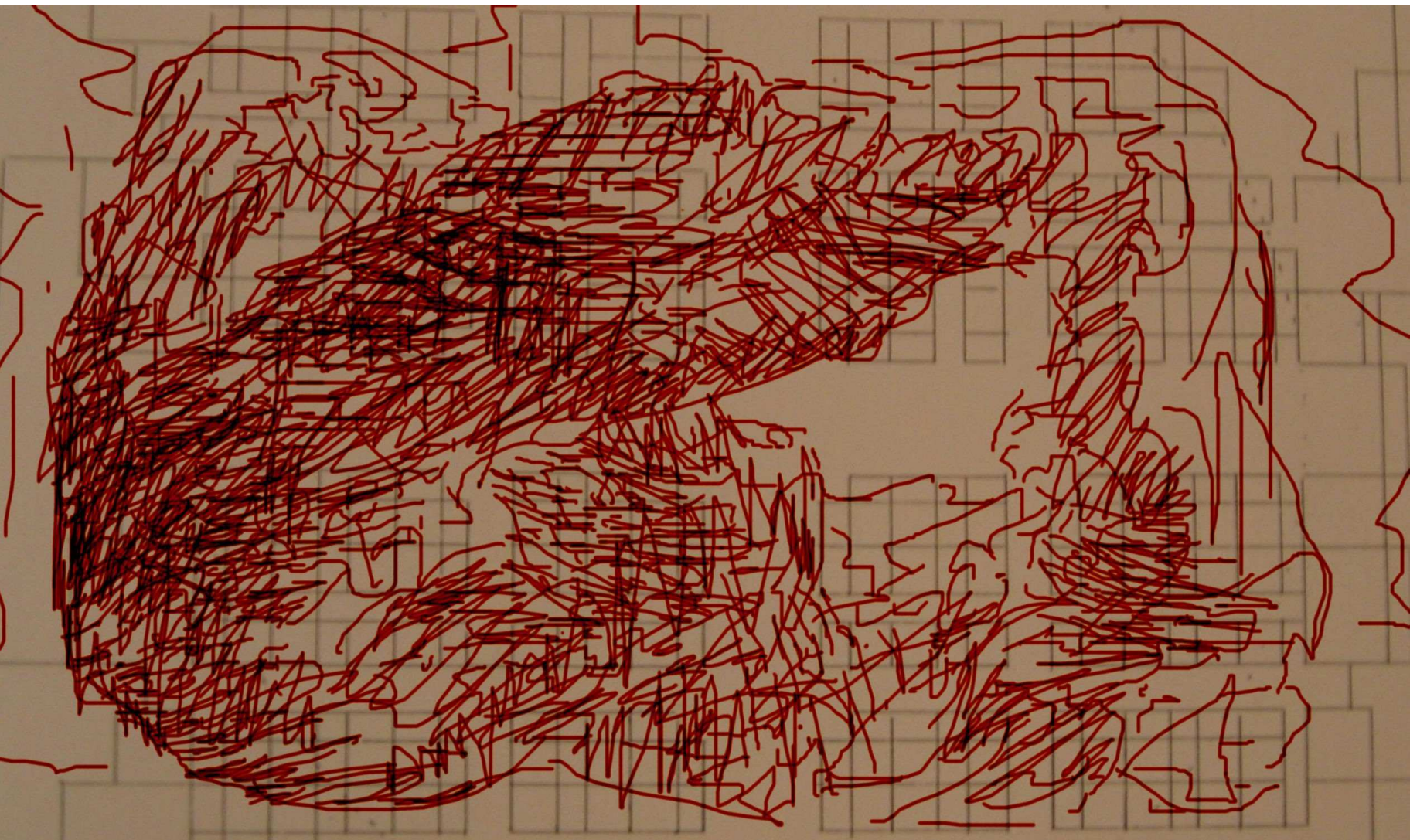


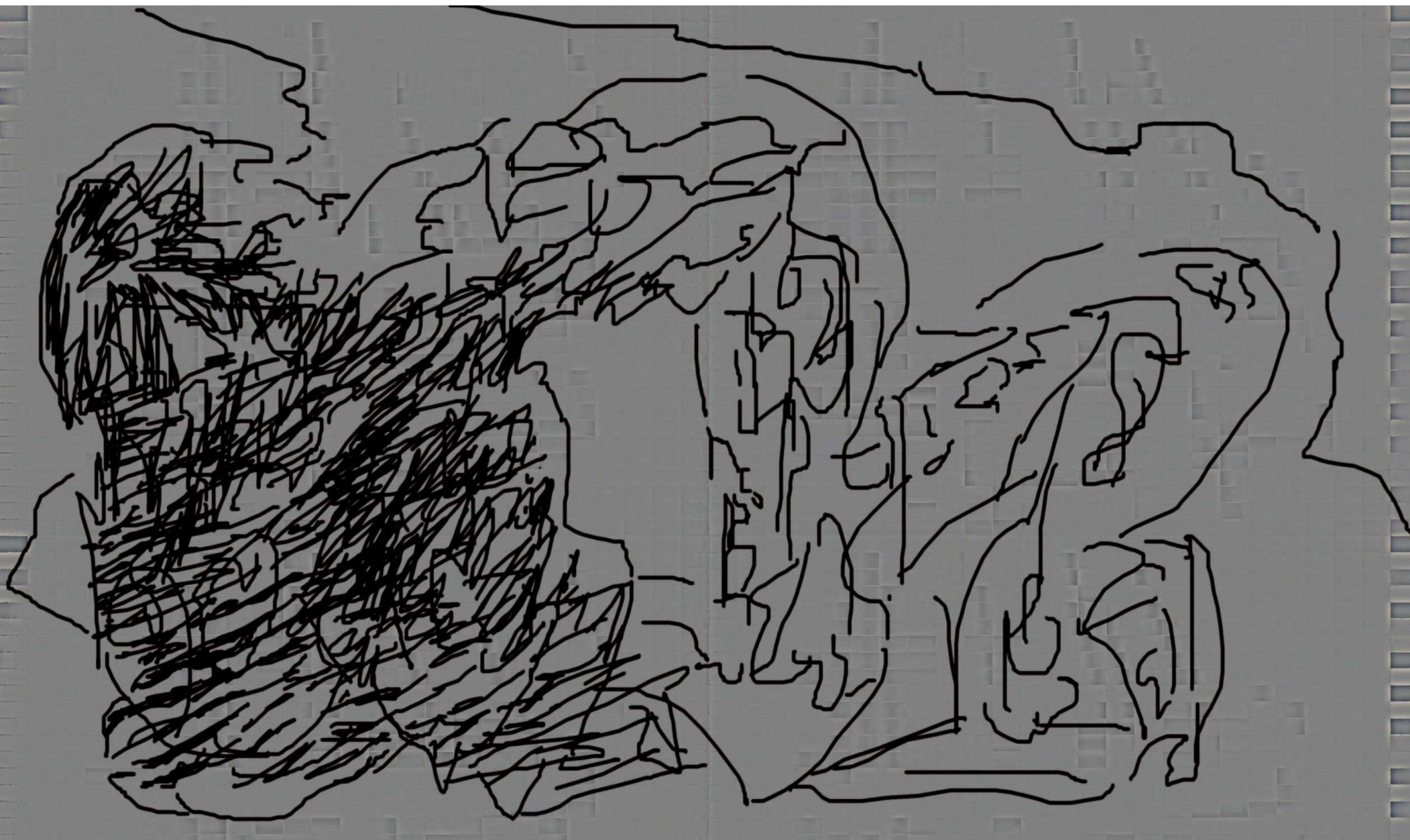
Handwritten text in Arabic script, likely a title or header, rendered in a stylized, calligraphic font.

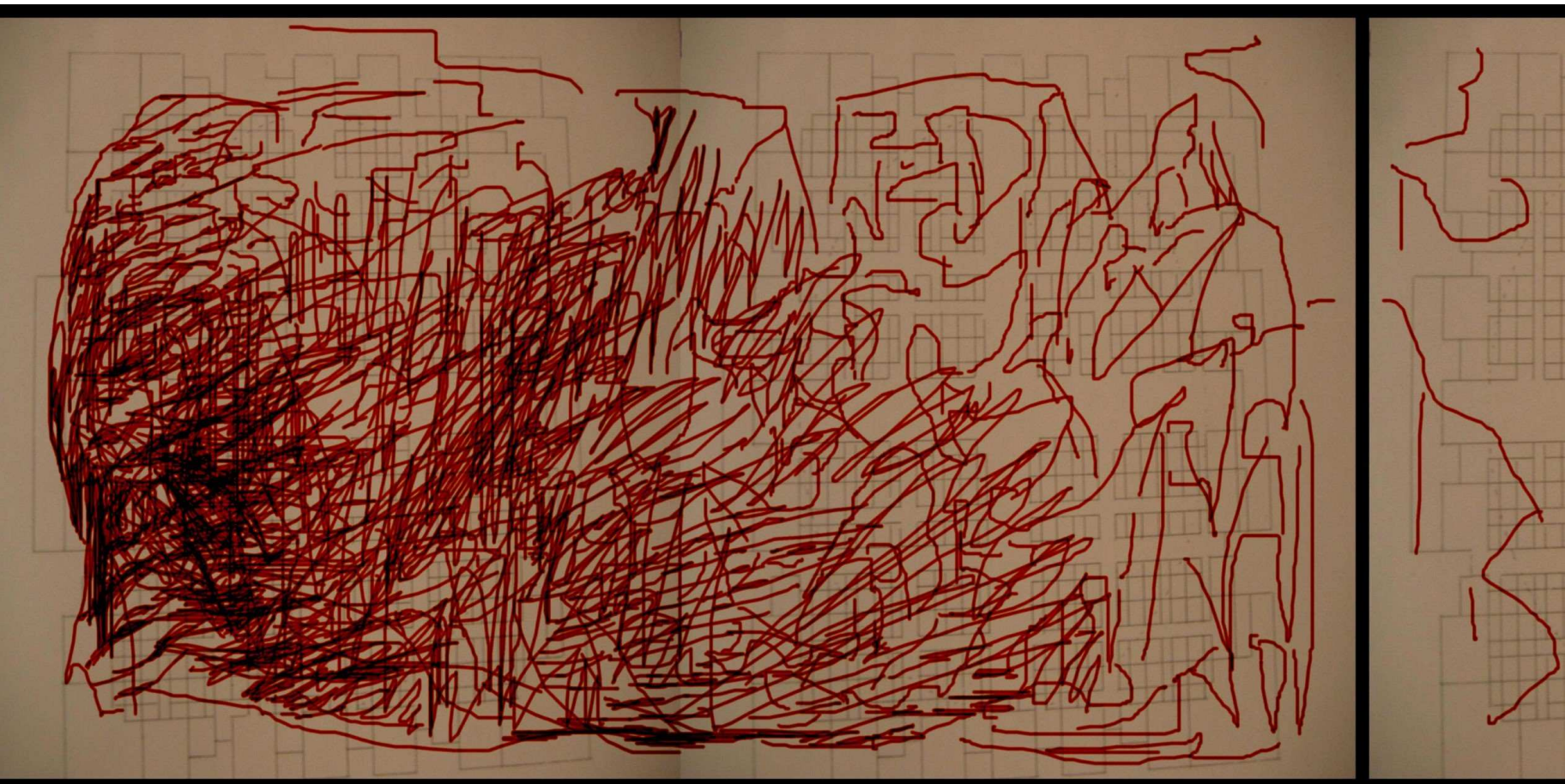


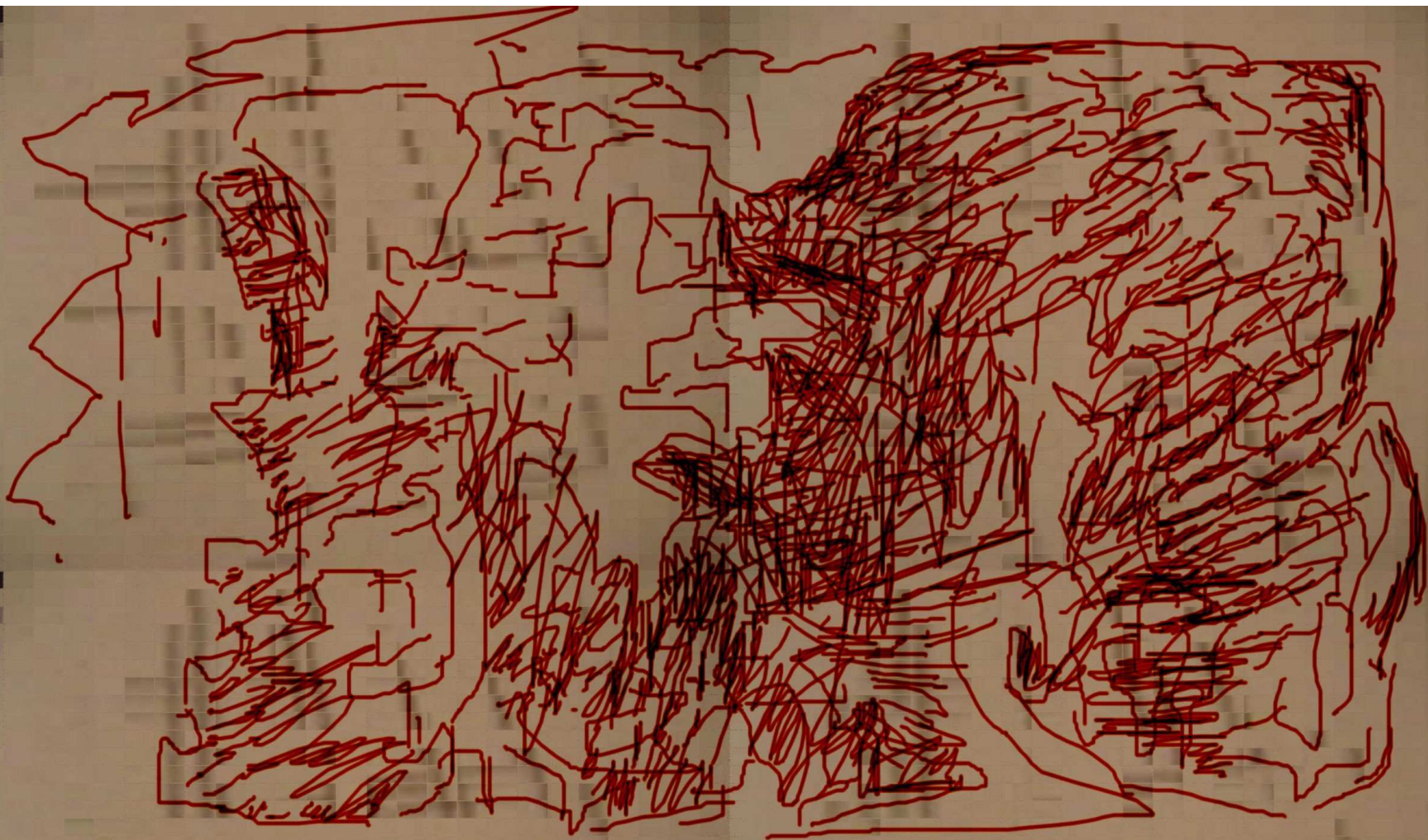


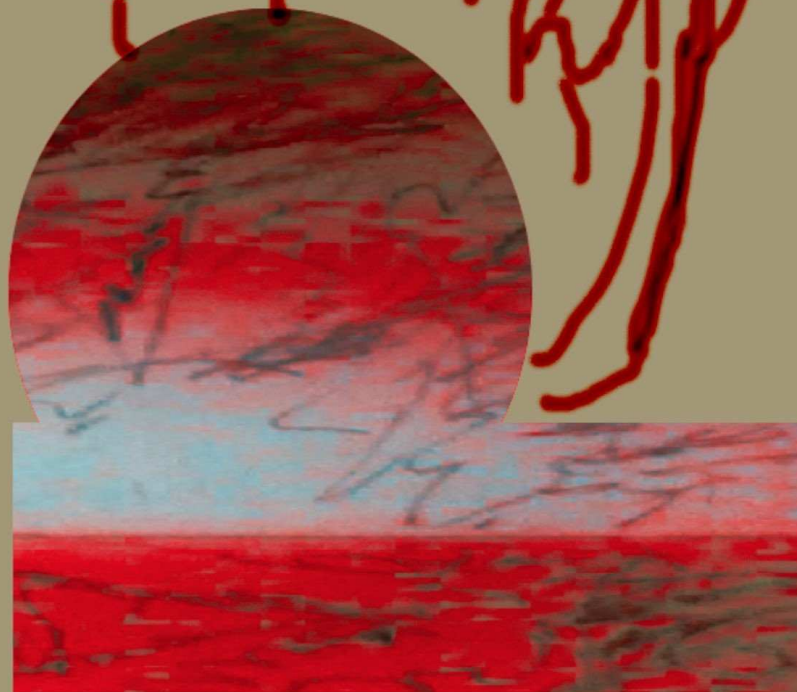
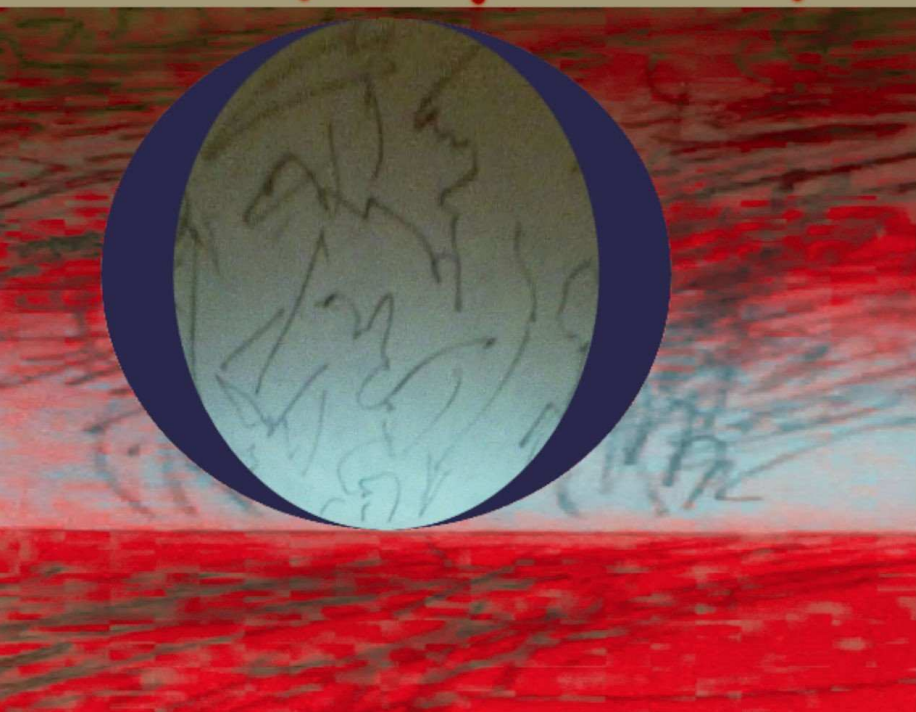














The Wheel and the Seal As Wheal

patterns carry the semiotic value of being both sign and signified, just as the meaning of life can be said to be life itself the betoken self realization as a projected whole. Thus at the level of synecdoche the part represents the whole , the whole the part, the pattern block is what it is.

Just as the meaning of philosophy is philosophy itself the value of drawing within the pattern arrives in this series projection of a pattern block by my creation of an alphabet which I then show as pattern.. betokening that the difference between patter and pattern is a mindfulness which in of itself thus senses concept formation.\

Movie: Alpha Patterns Mona License

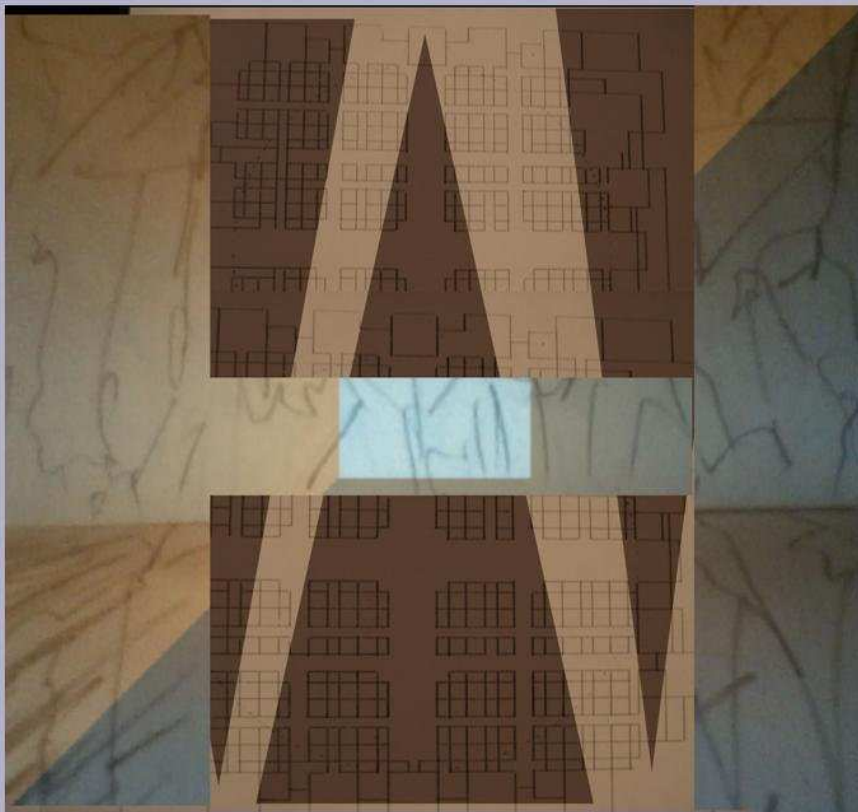
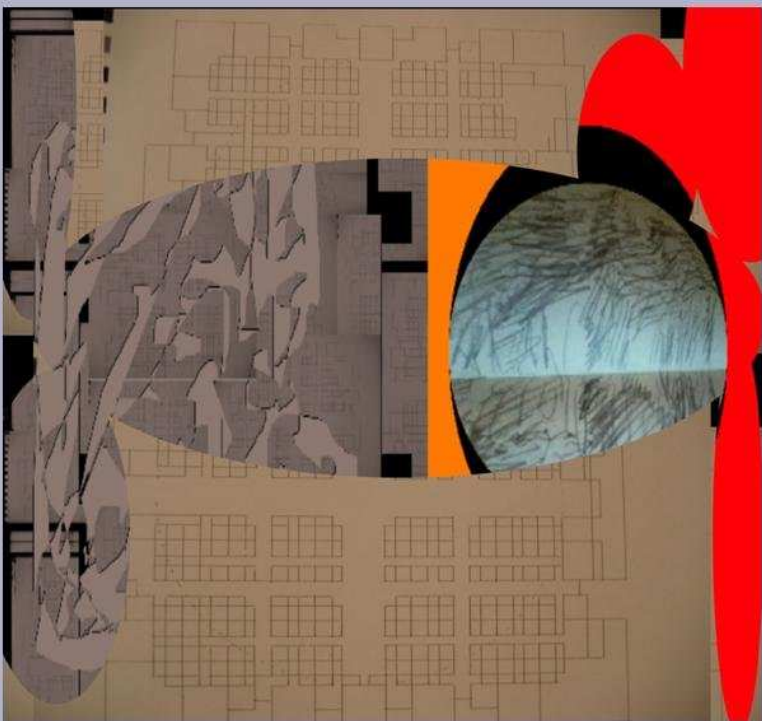
Just as the digital media stratifies information patterns as a language evolved of analyzing sight and sound as information architecture so then does drawing within the coin of the realm spin the coin.

The Physicality of an art reflexivity at the aperception of the cyber loop- a language like developmental reflexes: the reflex arc...

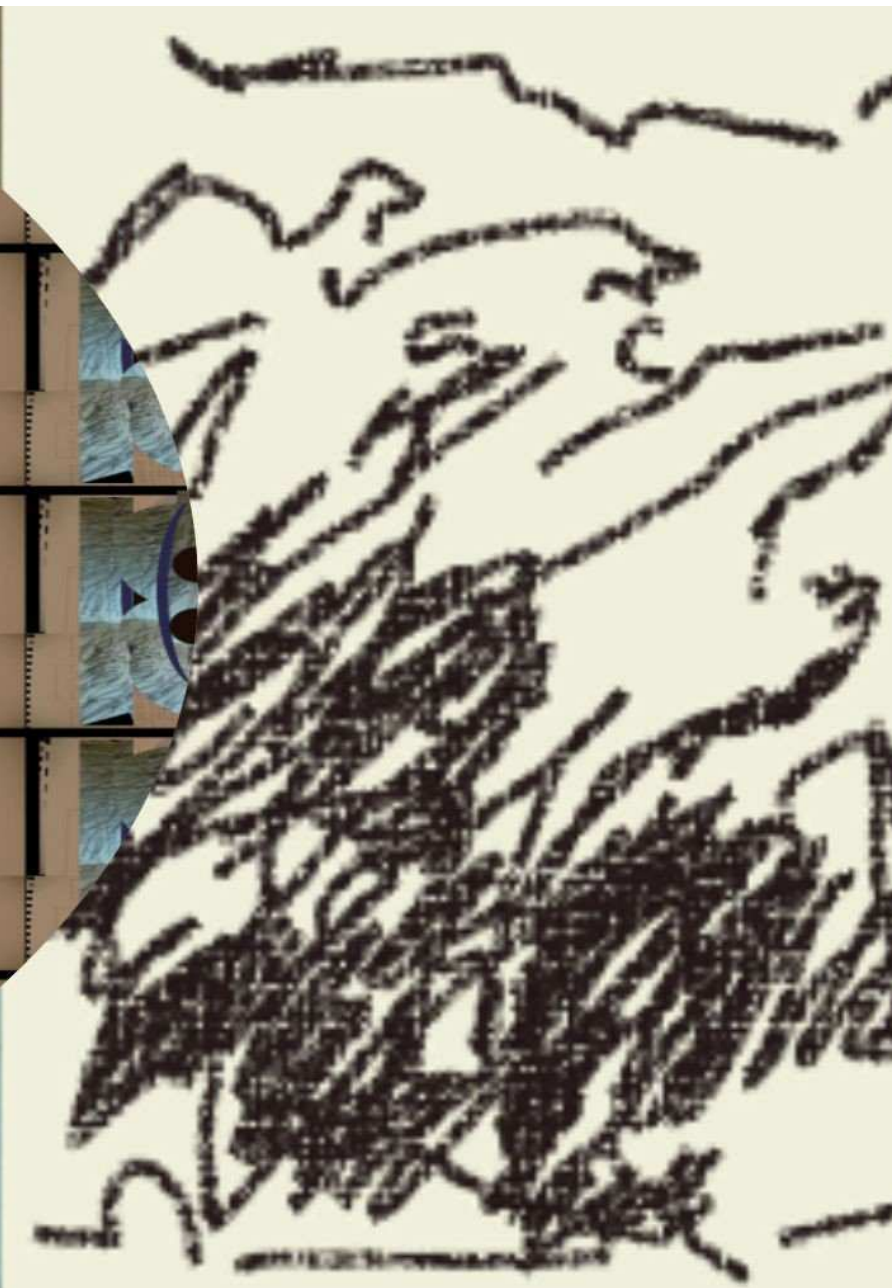
In the following drawings I place morphemes, simple two letter combinations that indicate how a pattern relates to motion towards or away a subject in the act of constituting it, in the top register one letter is pitched as a block and another as a pattern, as a combination of mood and mode. In the lower level I mimic the sense of position indicated by the morpheme “preposition”.

<https://youtu.be/2qMF1M87sy8> (<https://youtu.be/2qMF1M87sy8>)

=So

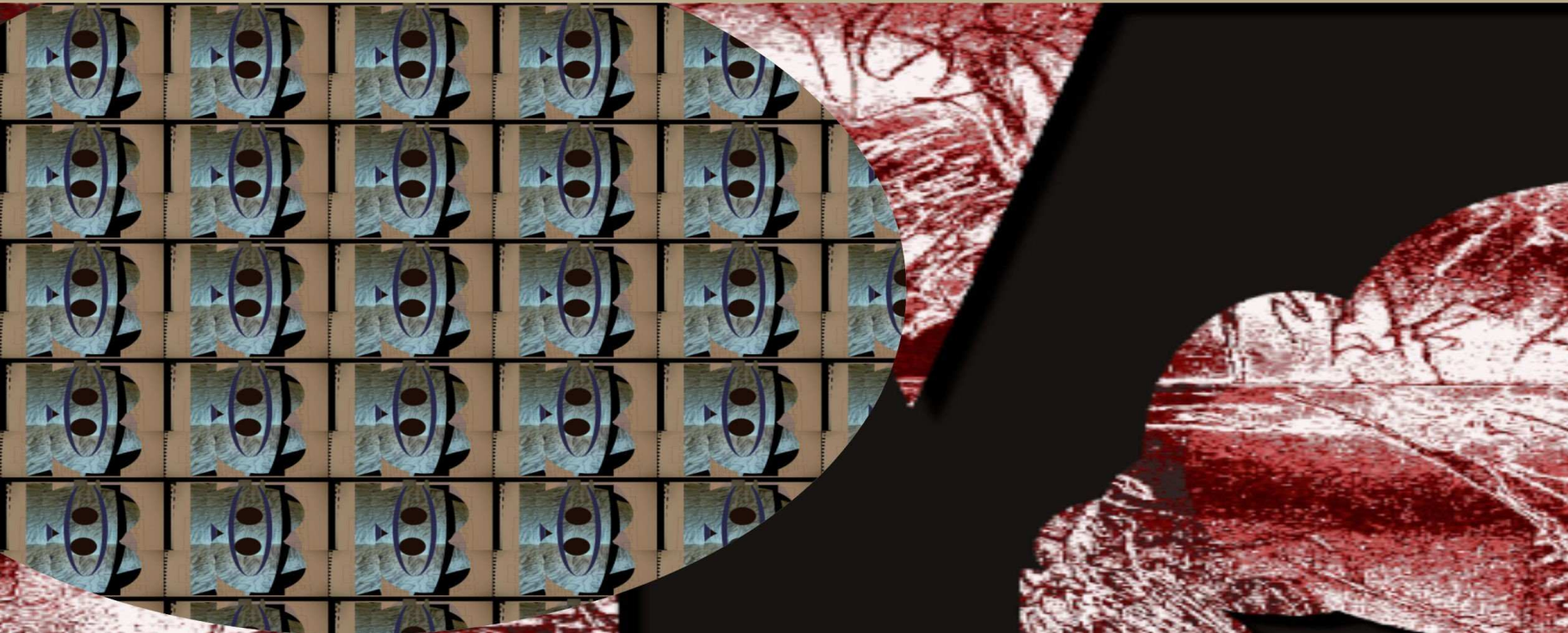


abet



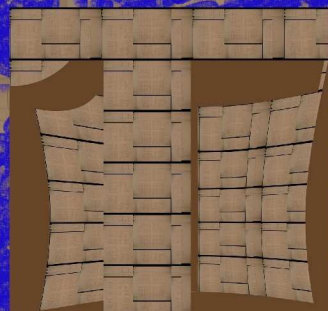
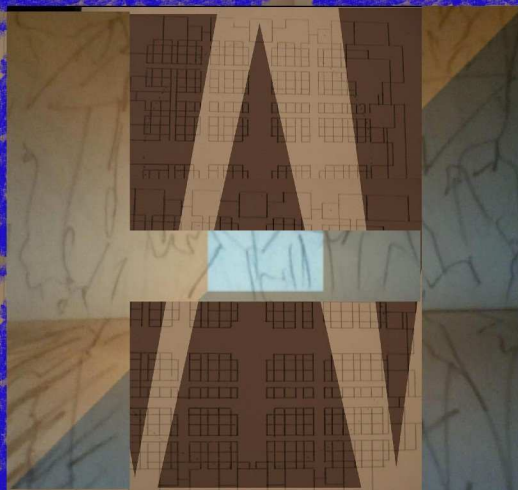


(By)-> Morpheme Pattern Block

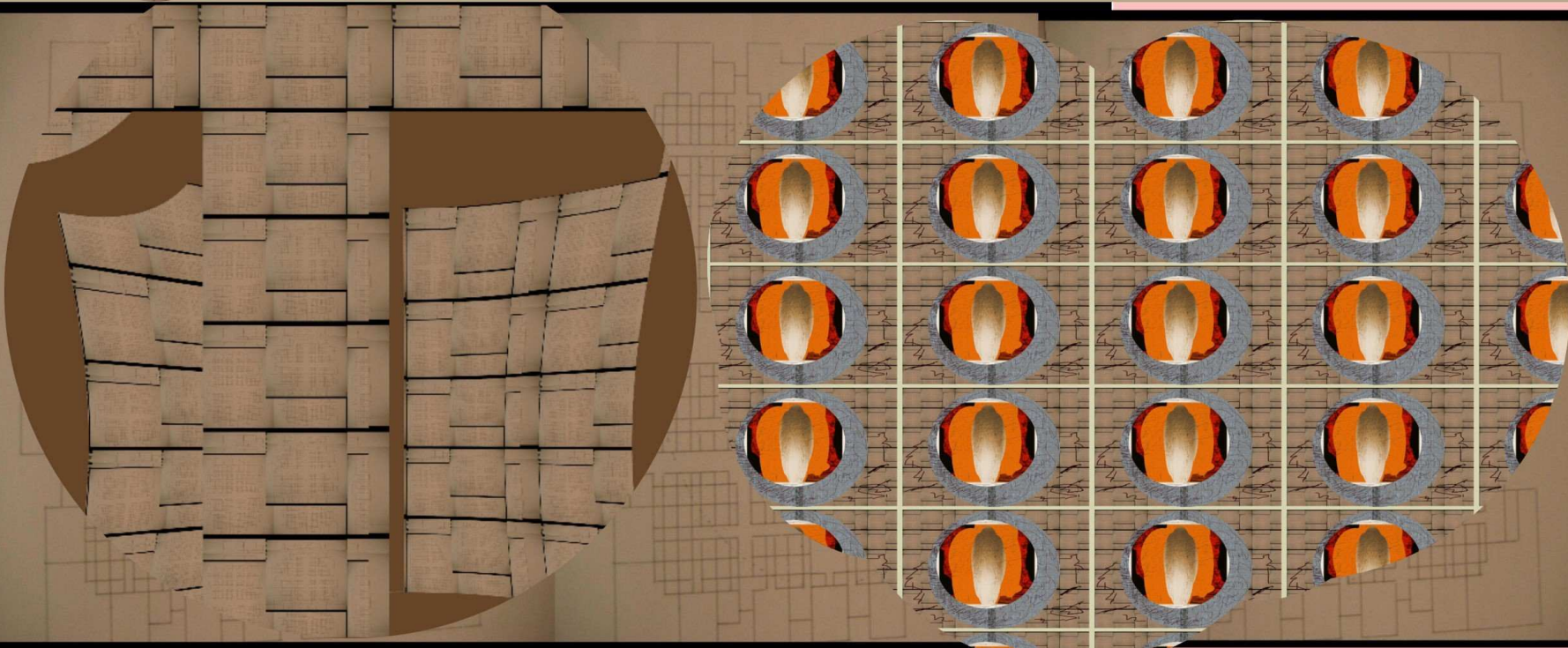




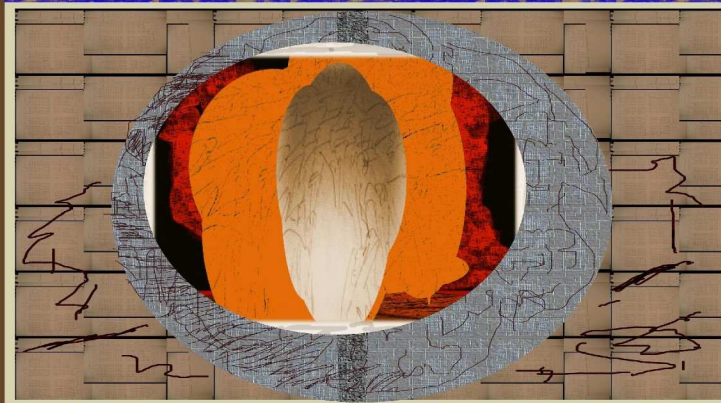
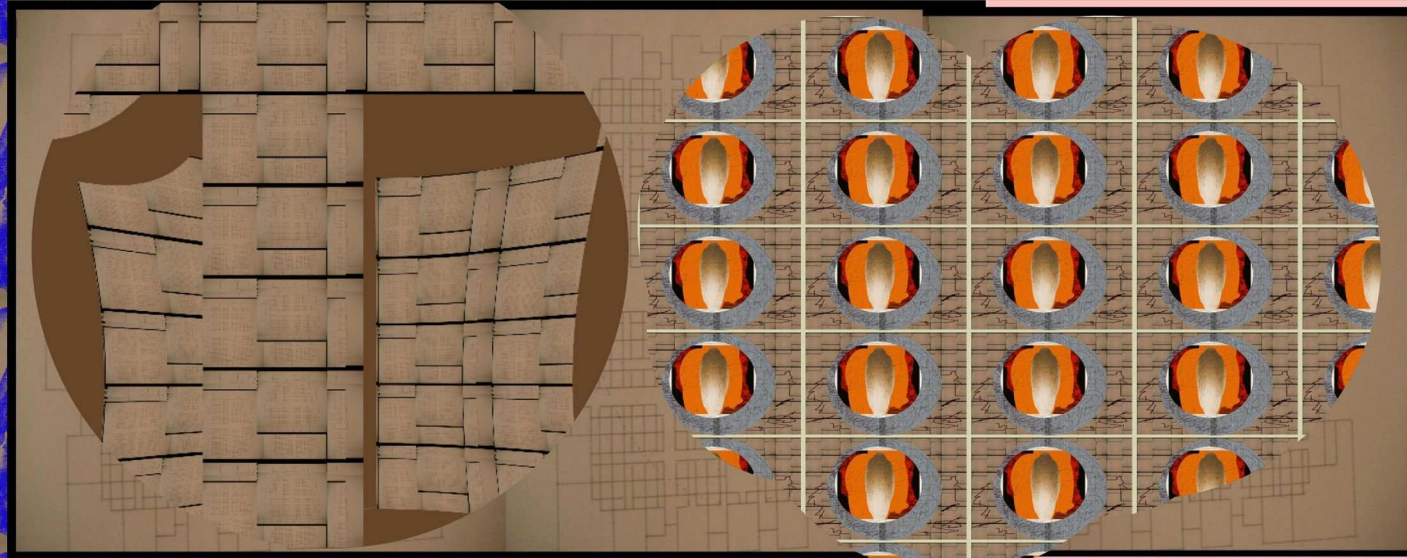
(at) Morpheme Block



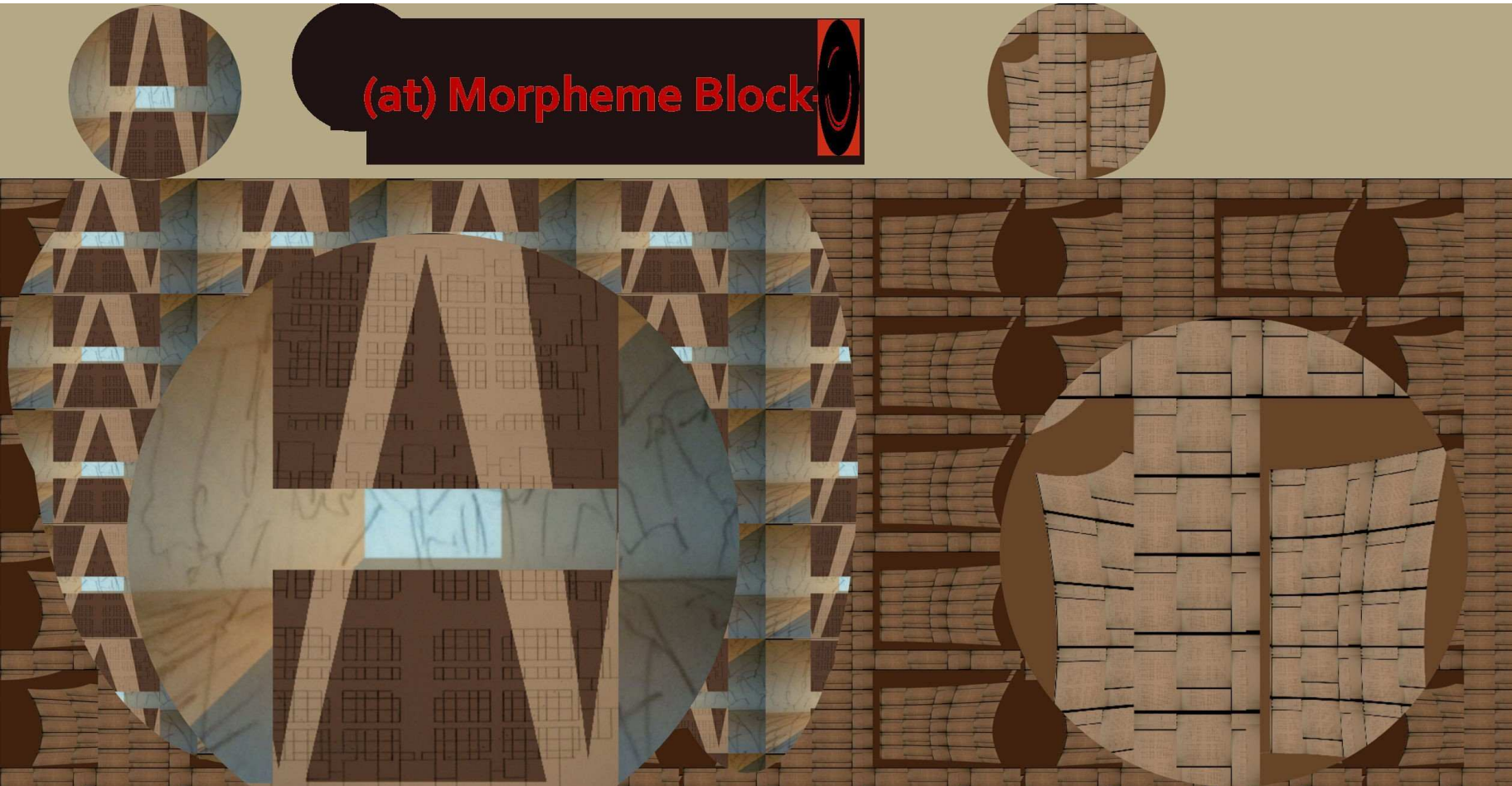
(To)-> Morpheme Block



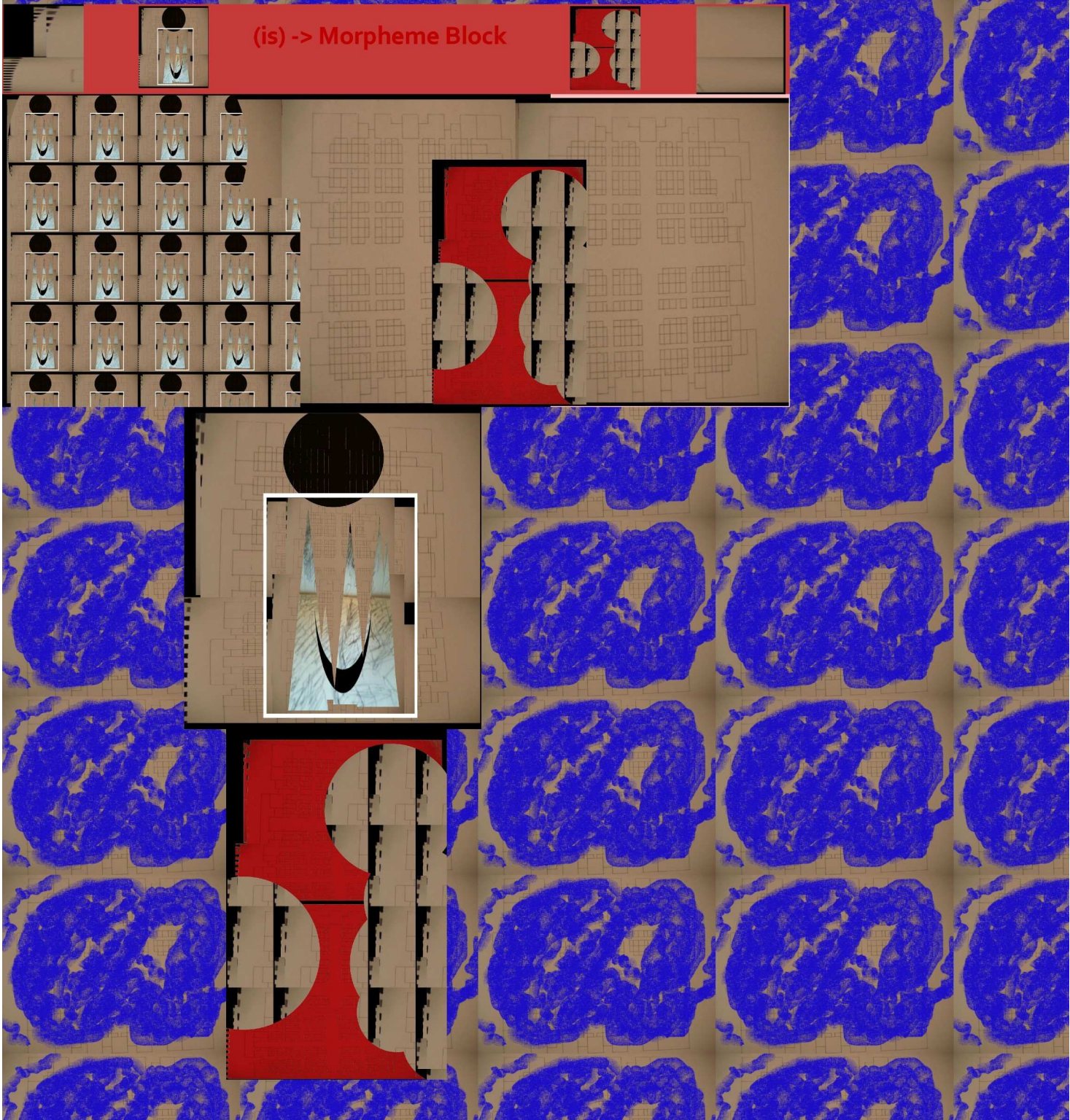
(To)-> Morpheme Block



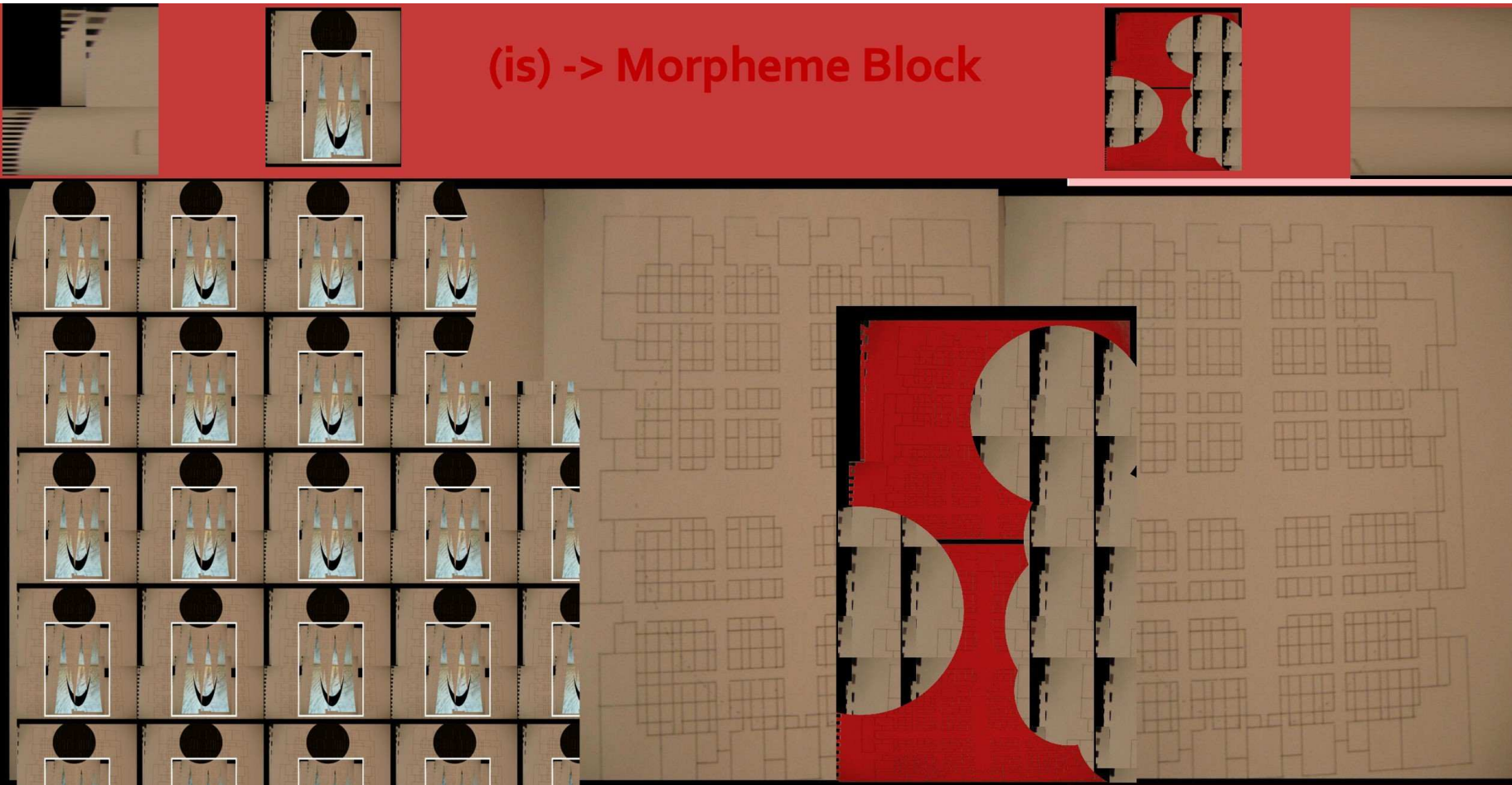
(at) Morpheme Block-



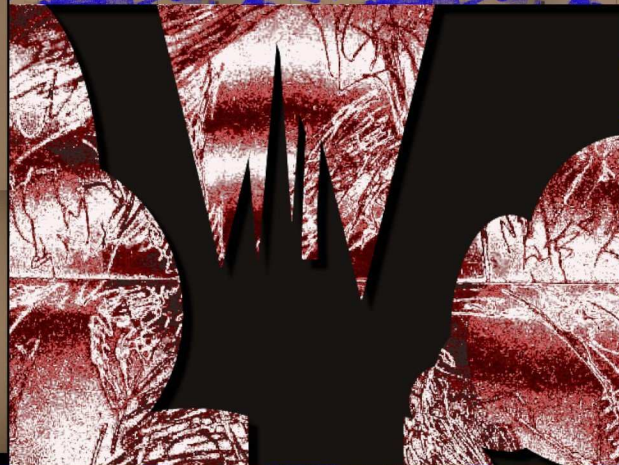
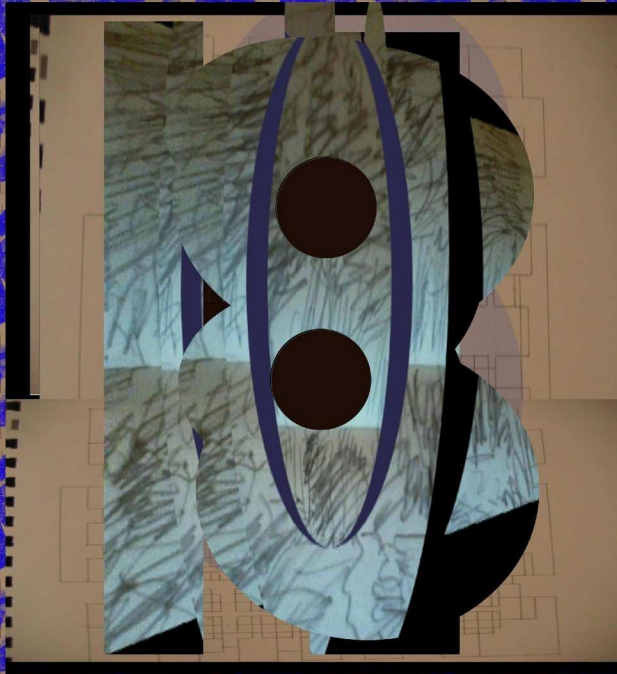
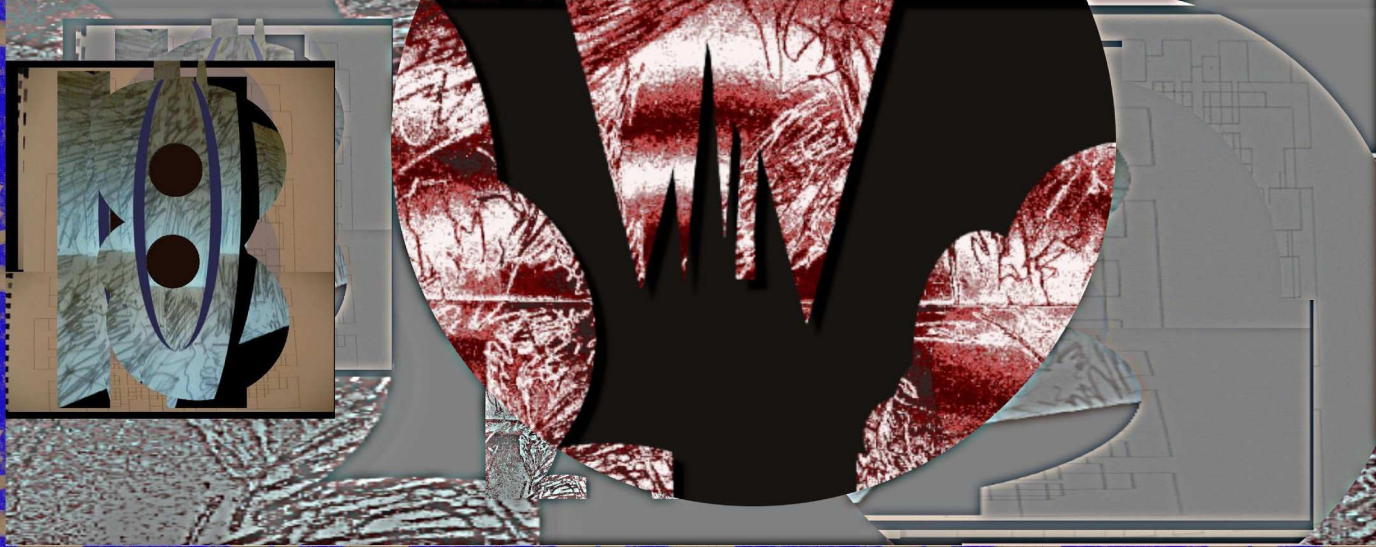
(is) -> Morpheme Block



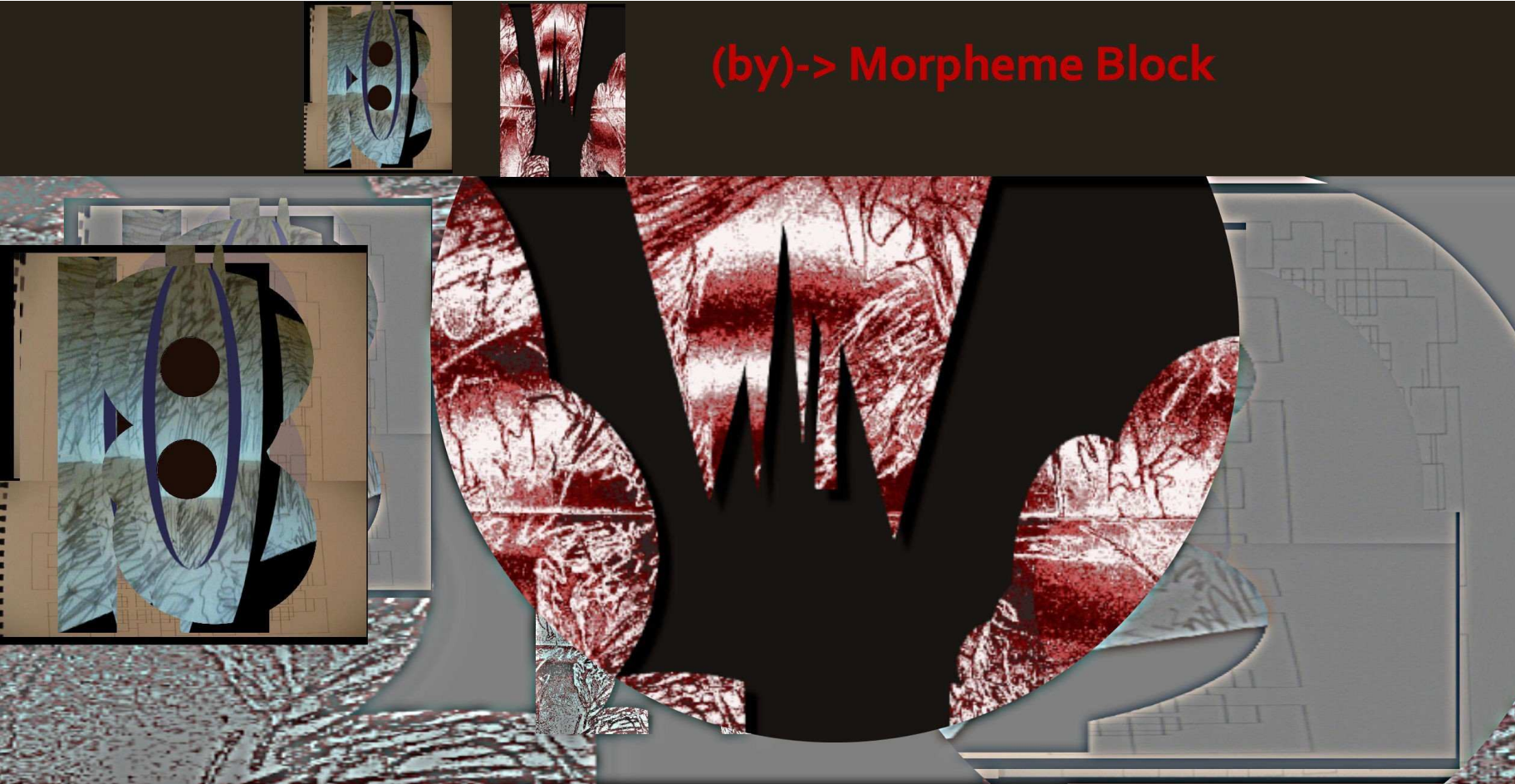
(is) -> Morpheme Block



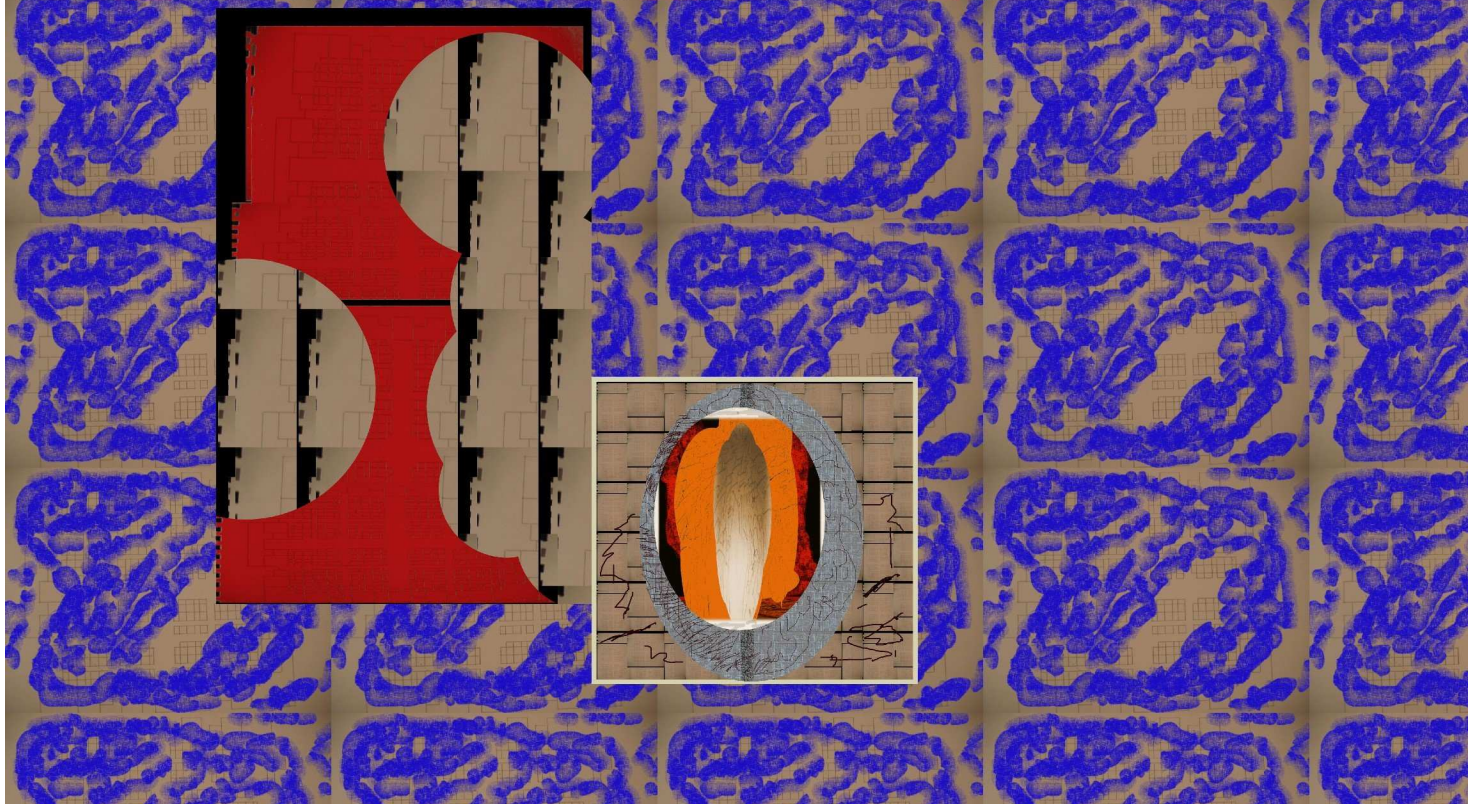
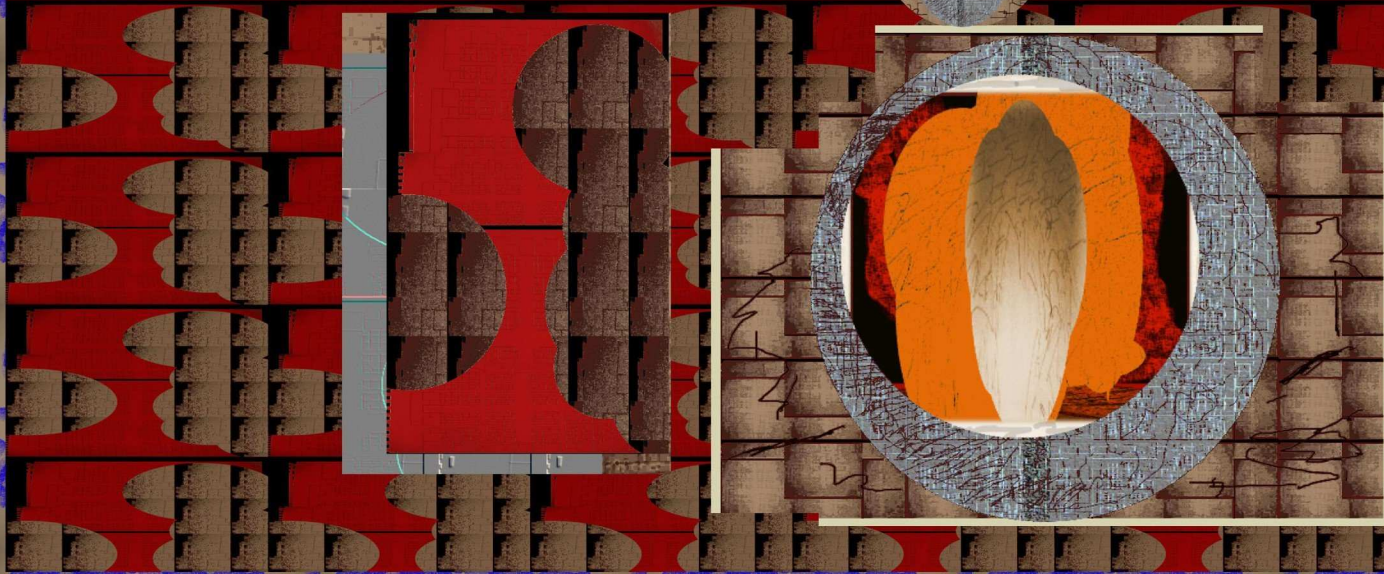
(by)-> Morpheme Block



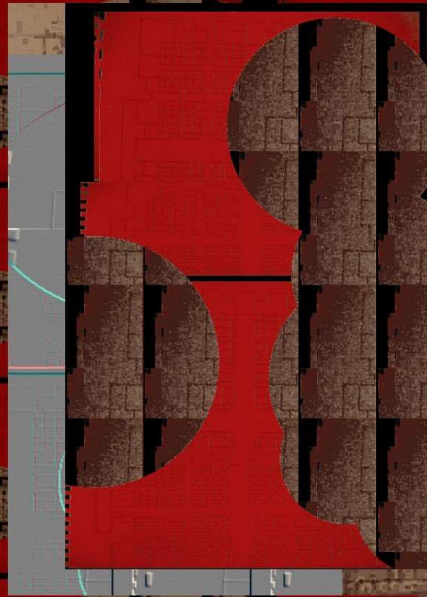
(by)-> Morpheme Block



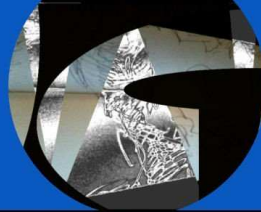
(So) -> Morpheme Block



(So) -> Morpheme Block



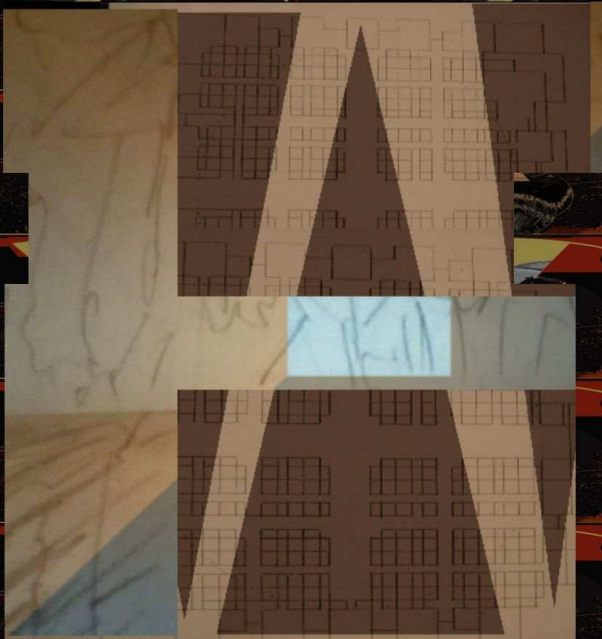
(GO) -> Morpheme Block



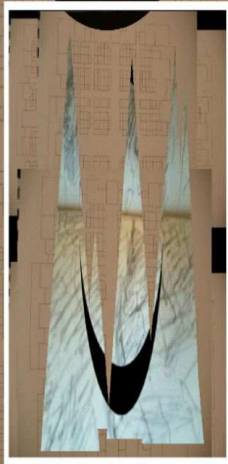
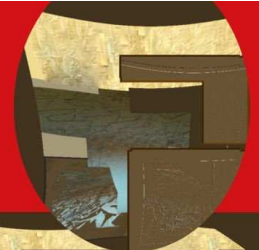
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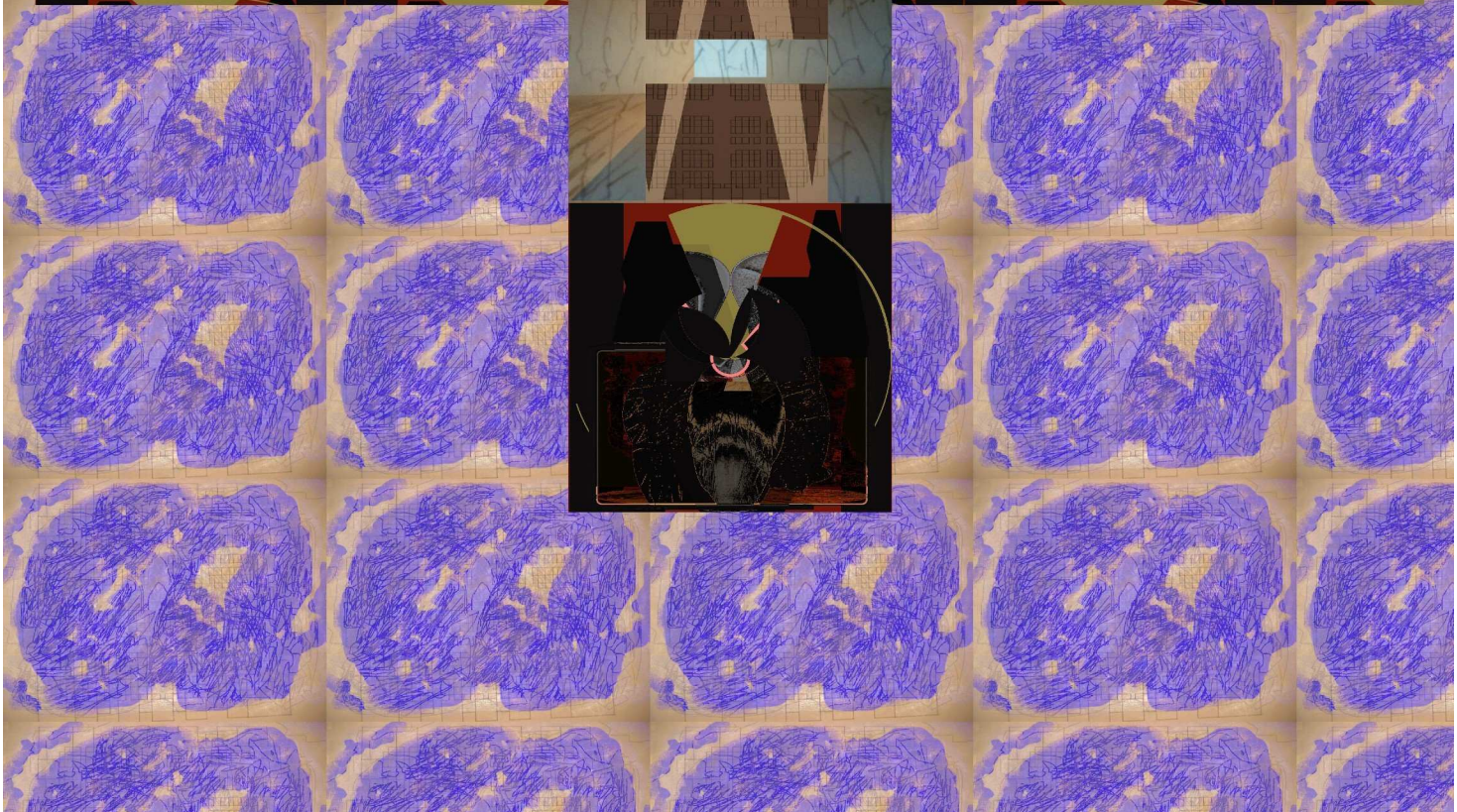
(am)-> Morpheme Block



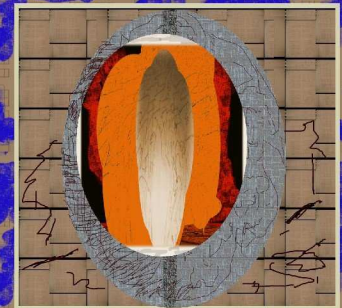
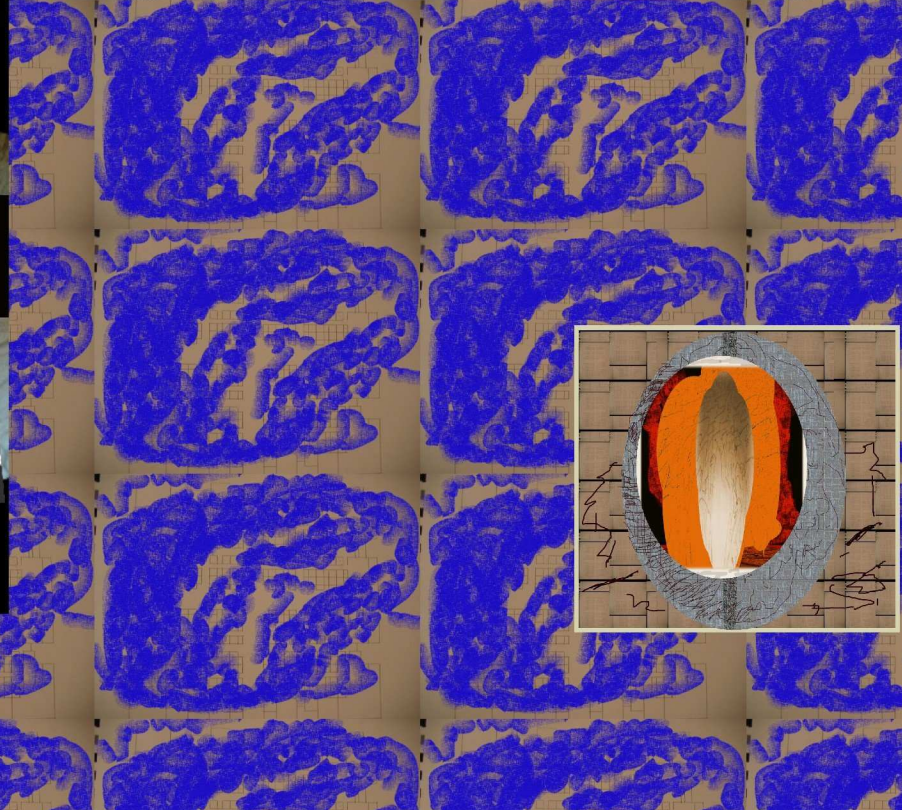
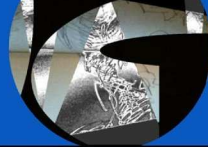
(IF) -> Morpheme Block



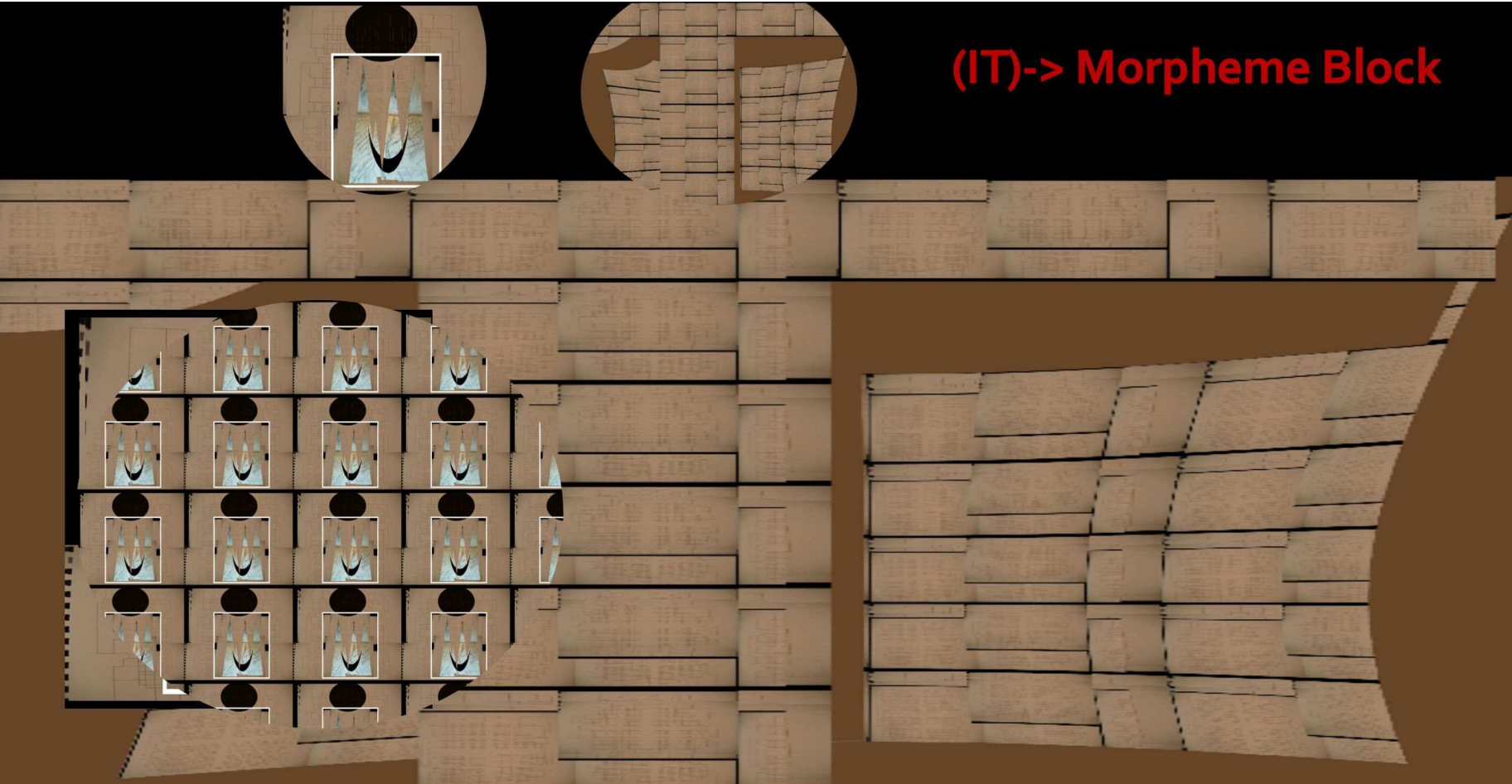
(am)-> Morpheme Block



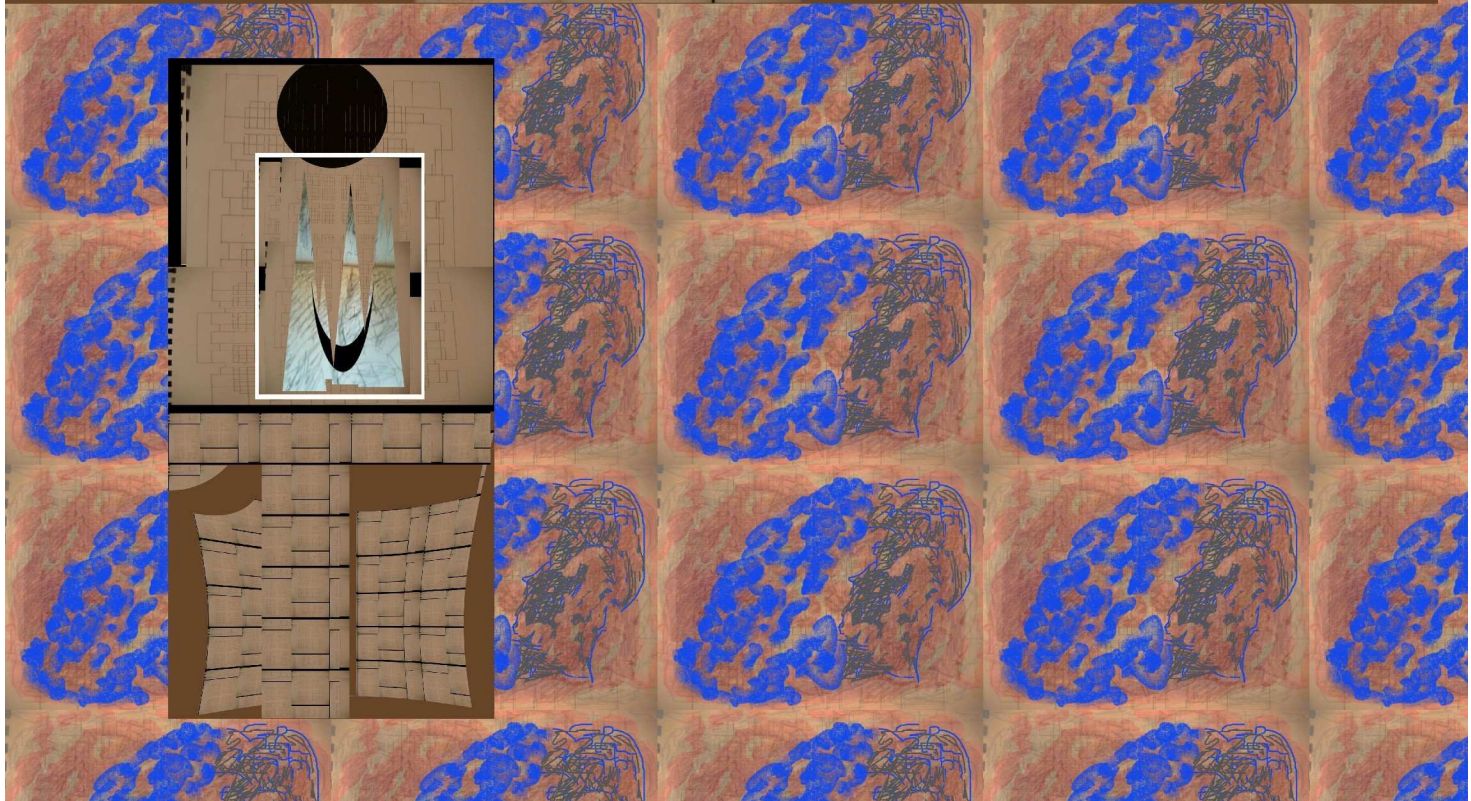
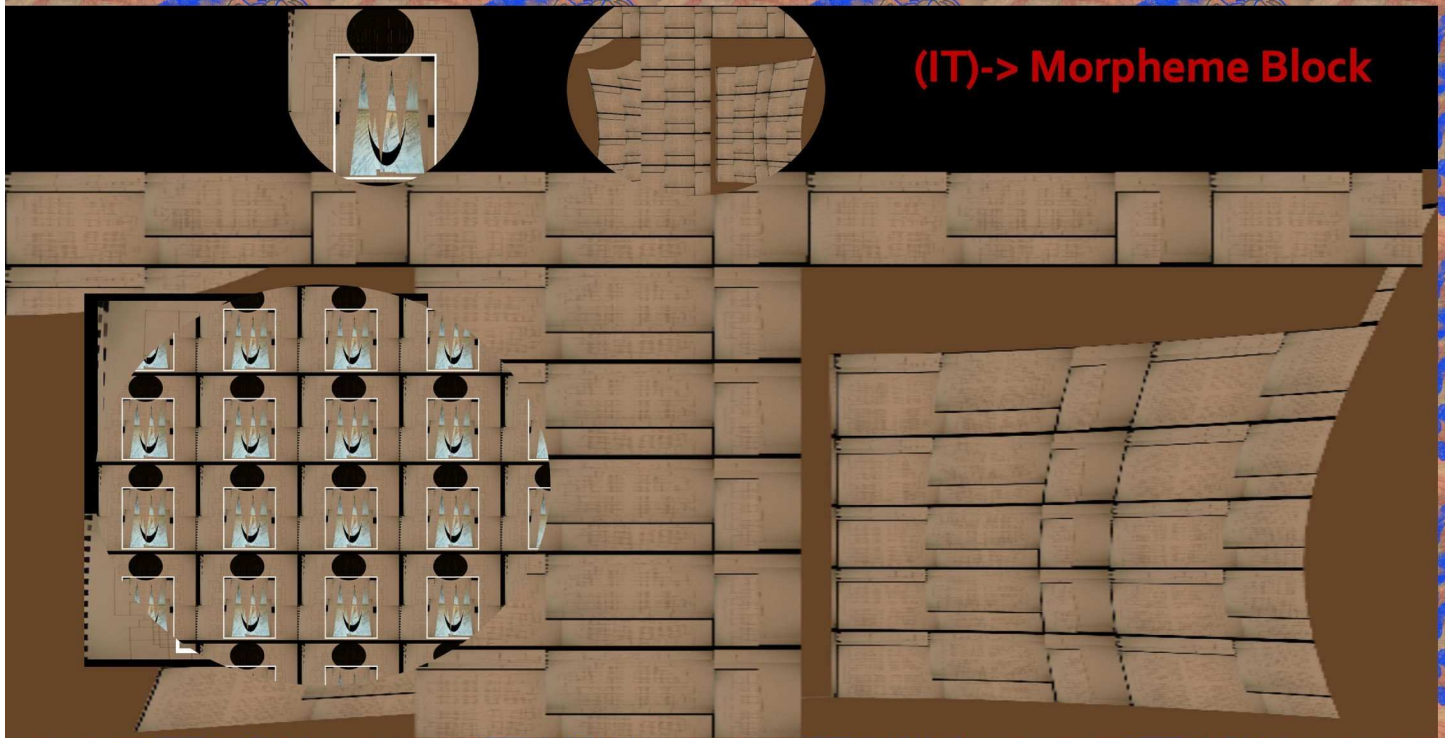
(GO) -> Morpheme Block

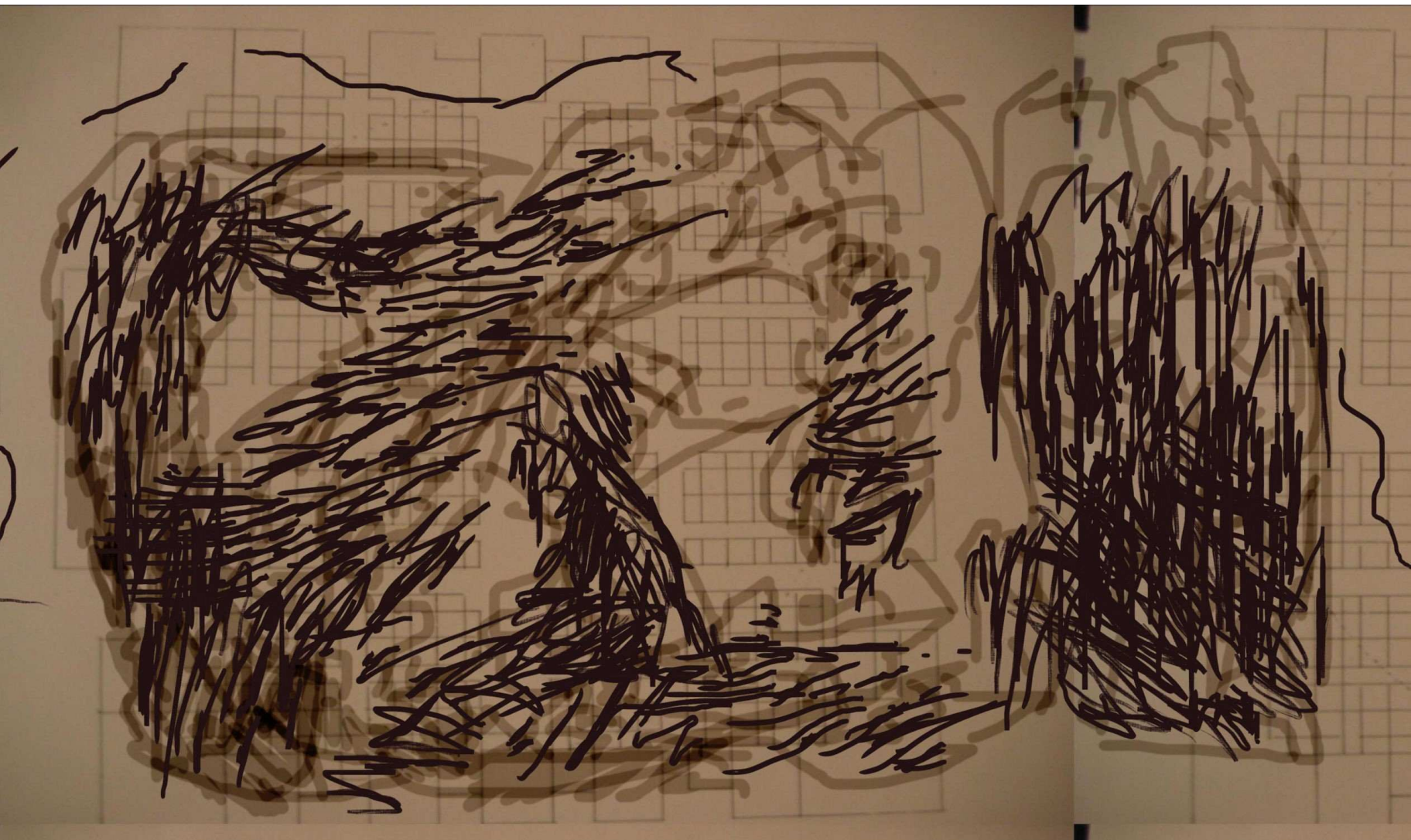


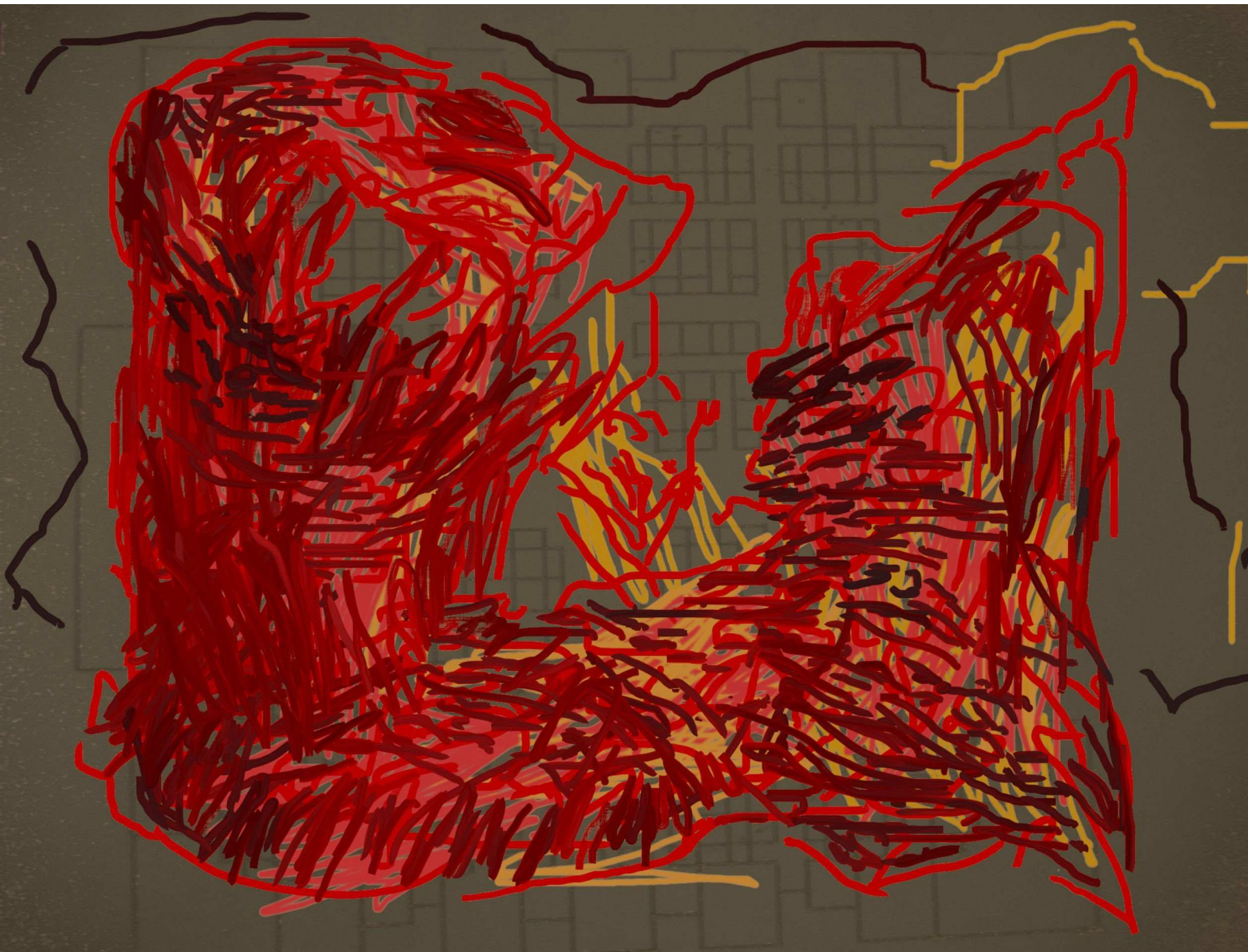
(IT)-> Morpheme Block

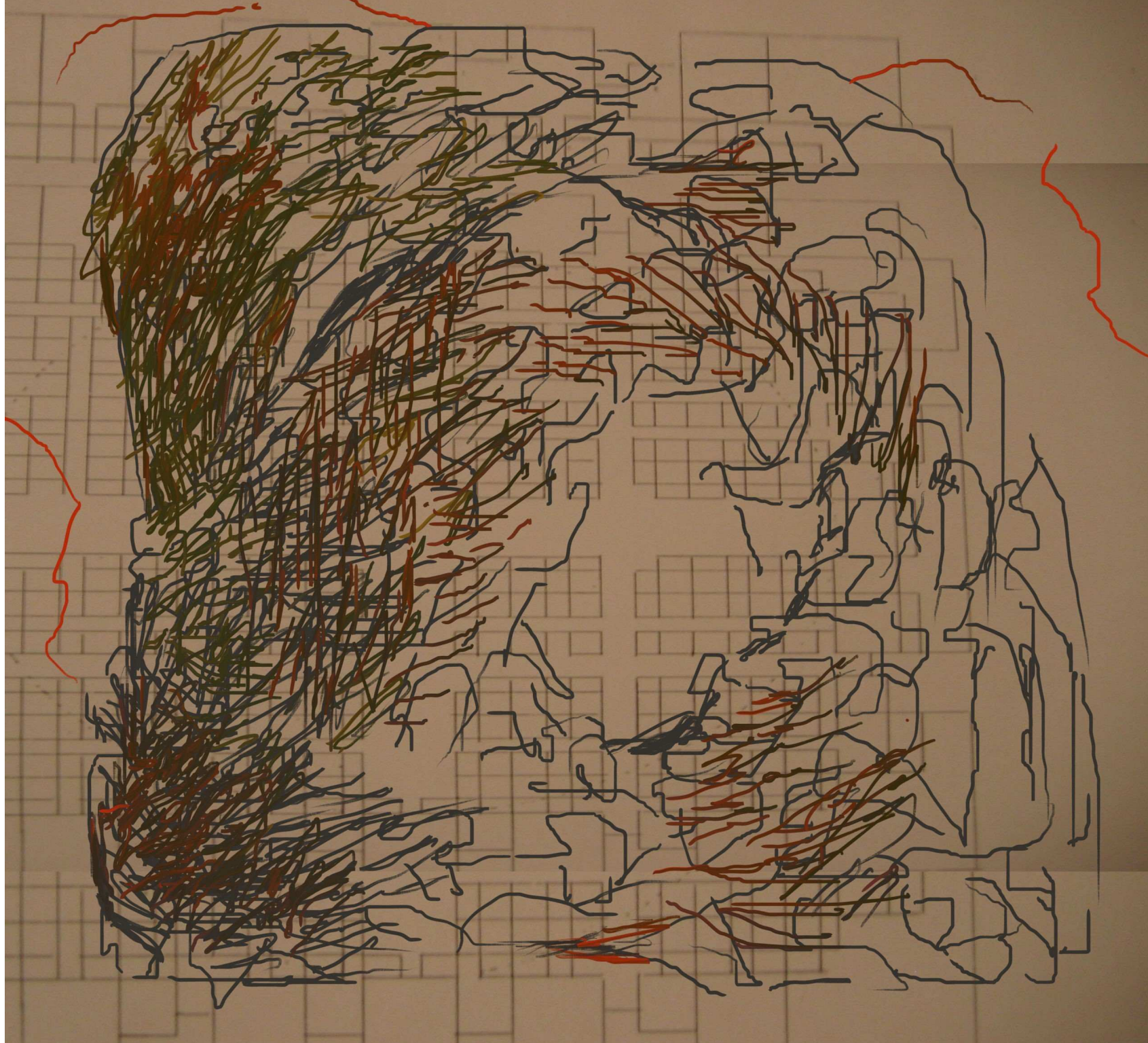


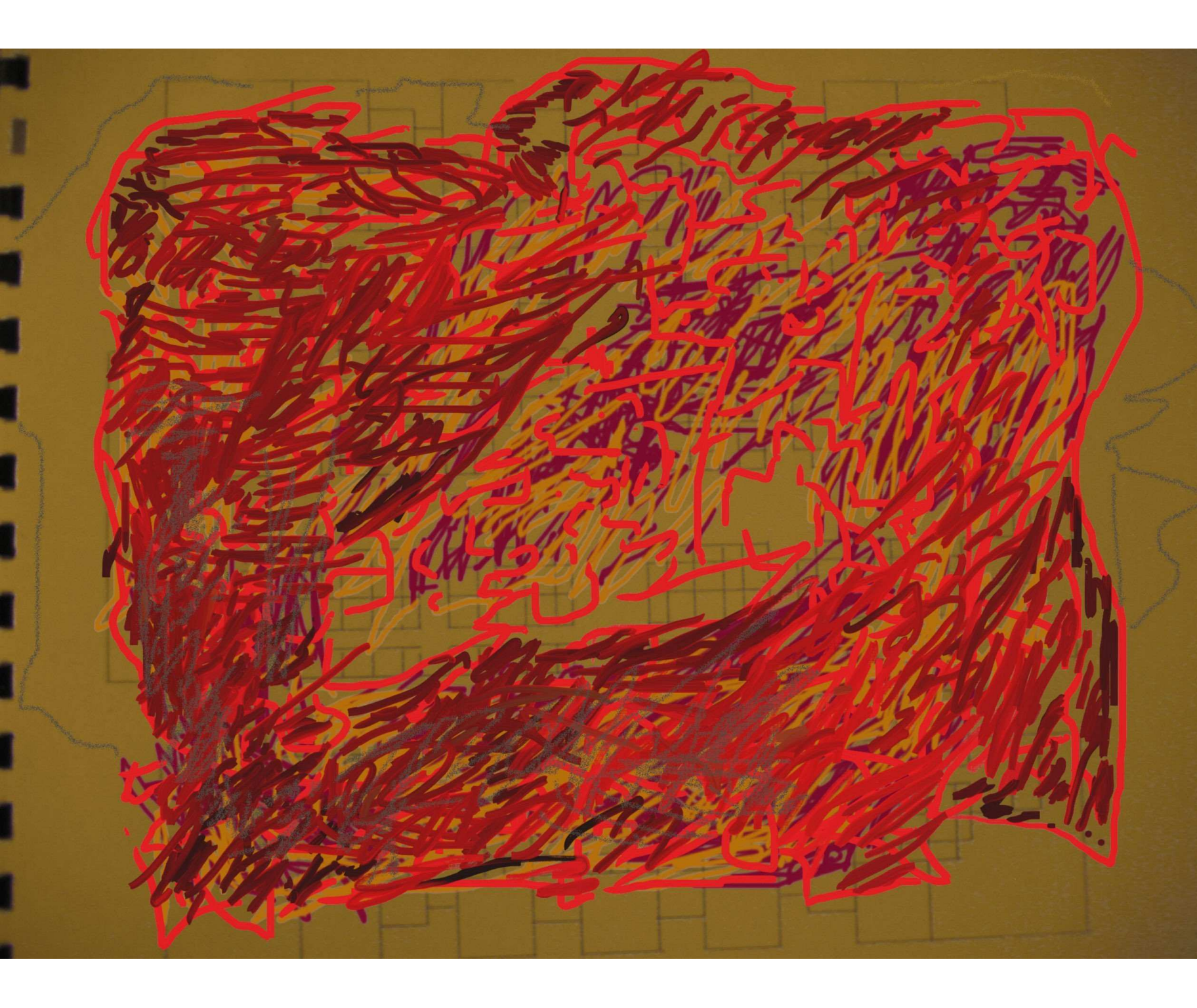
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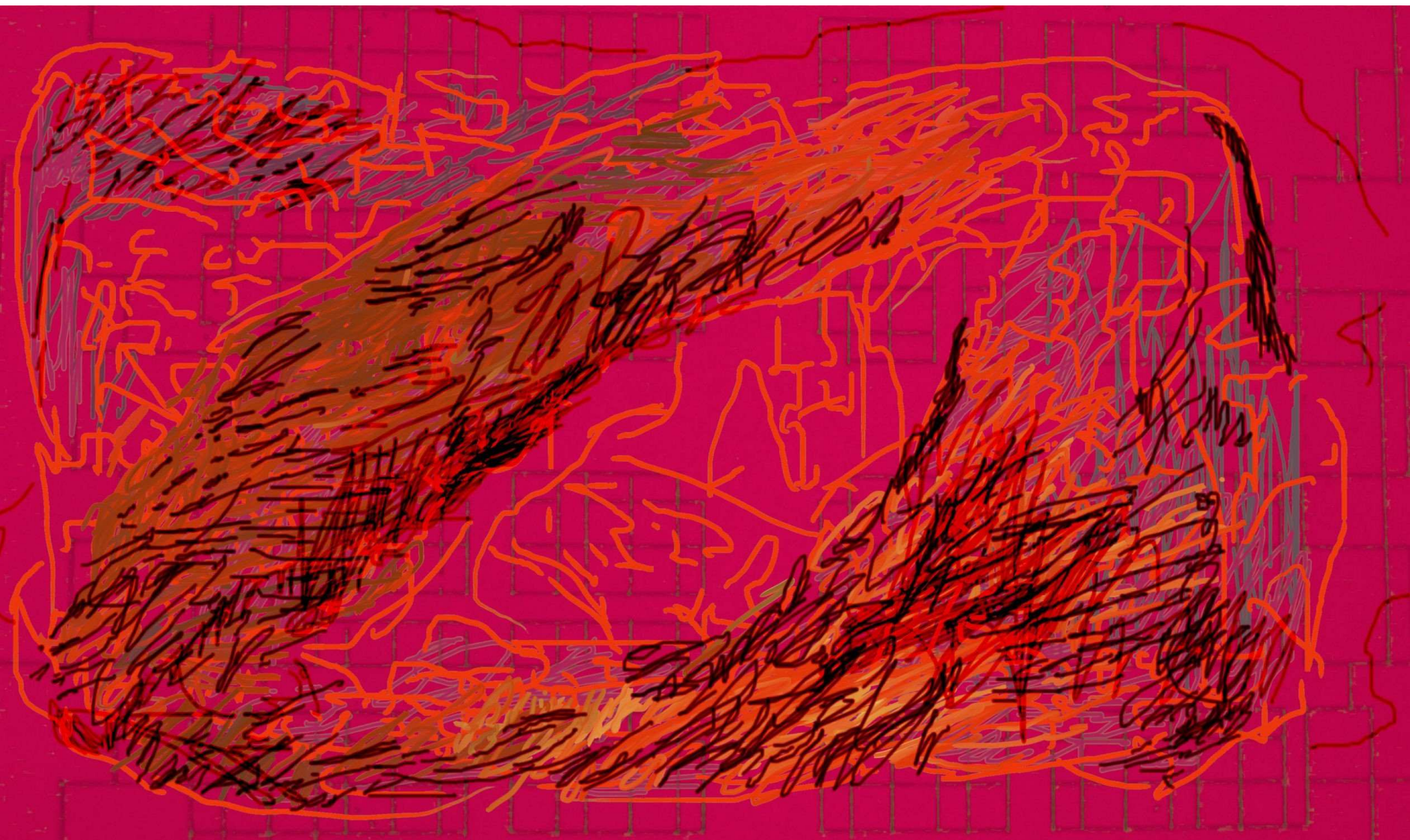


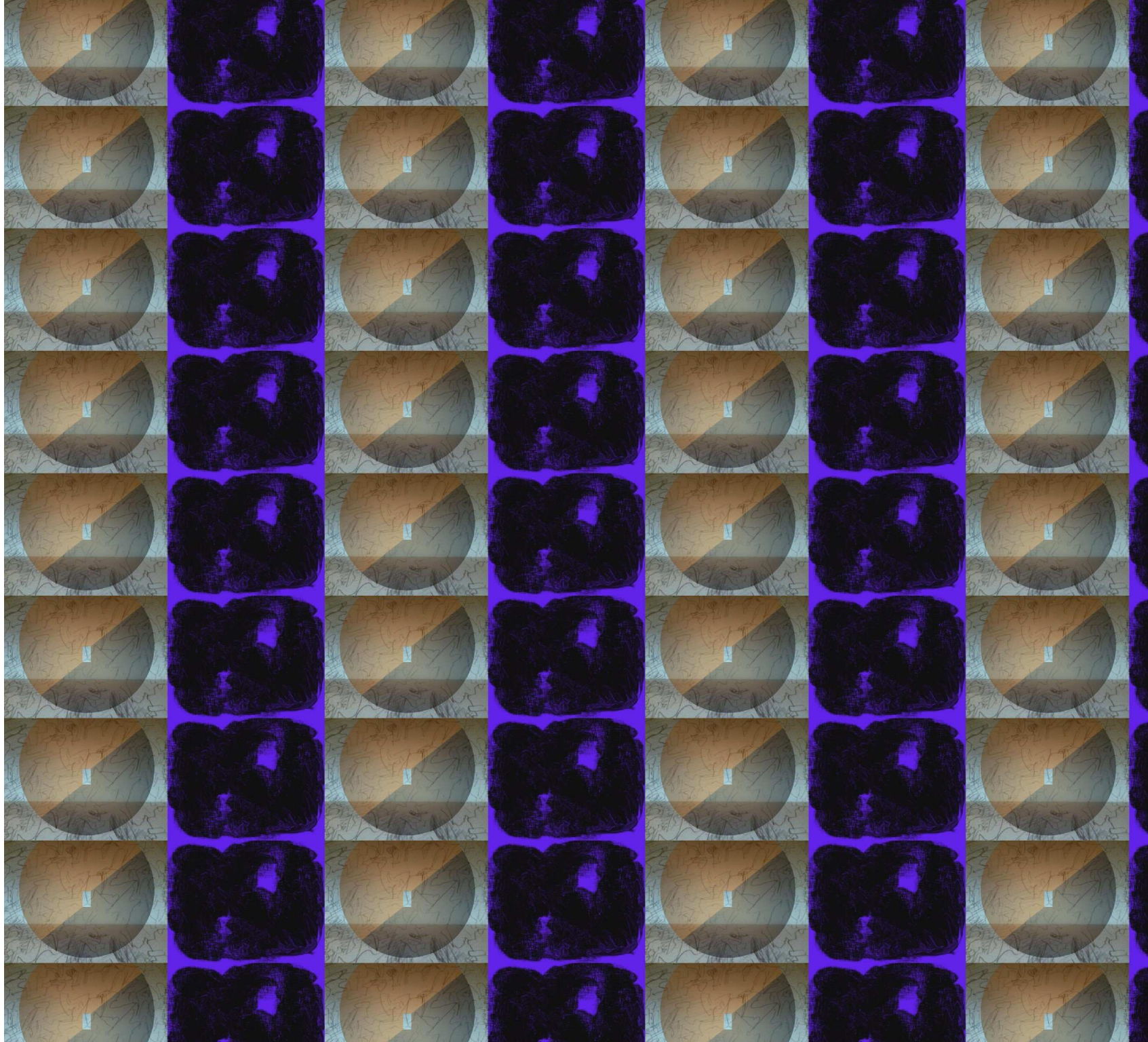






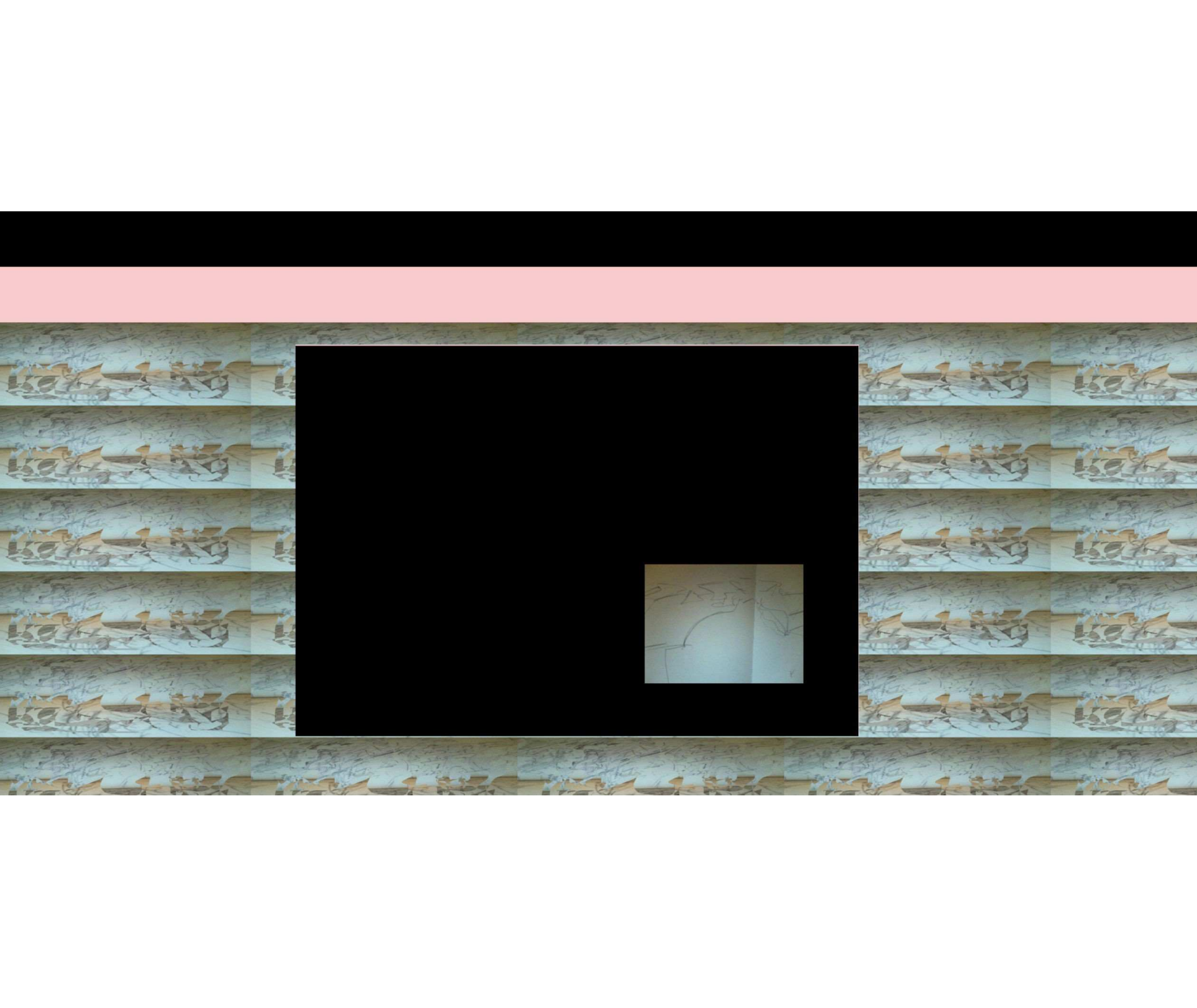




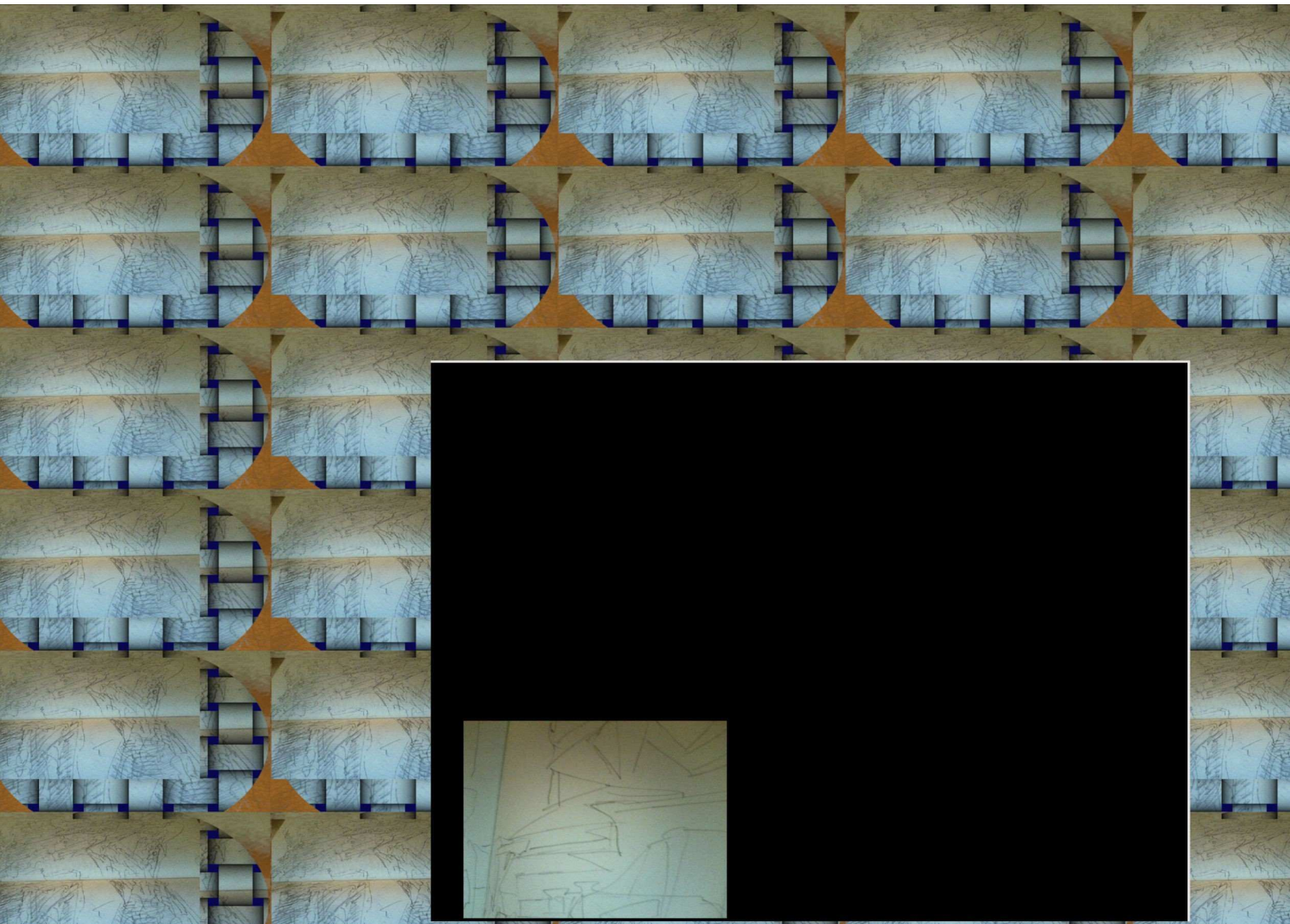


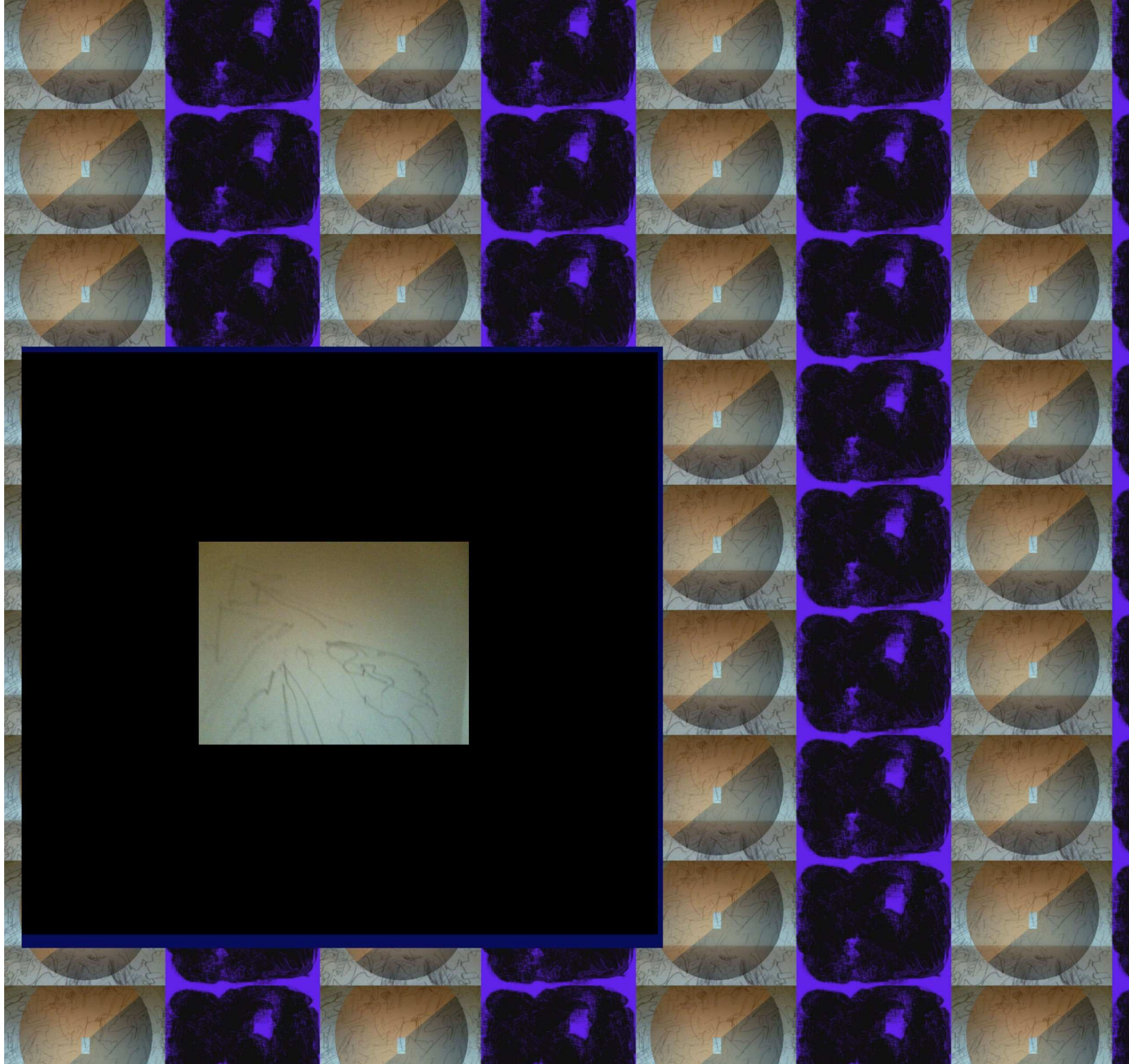


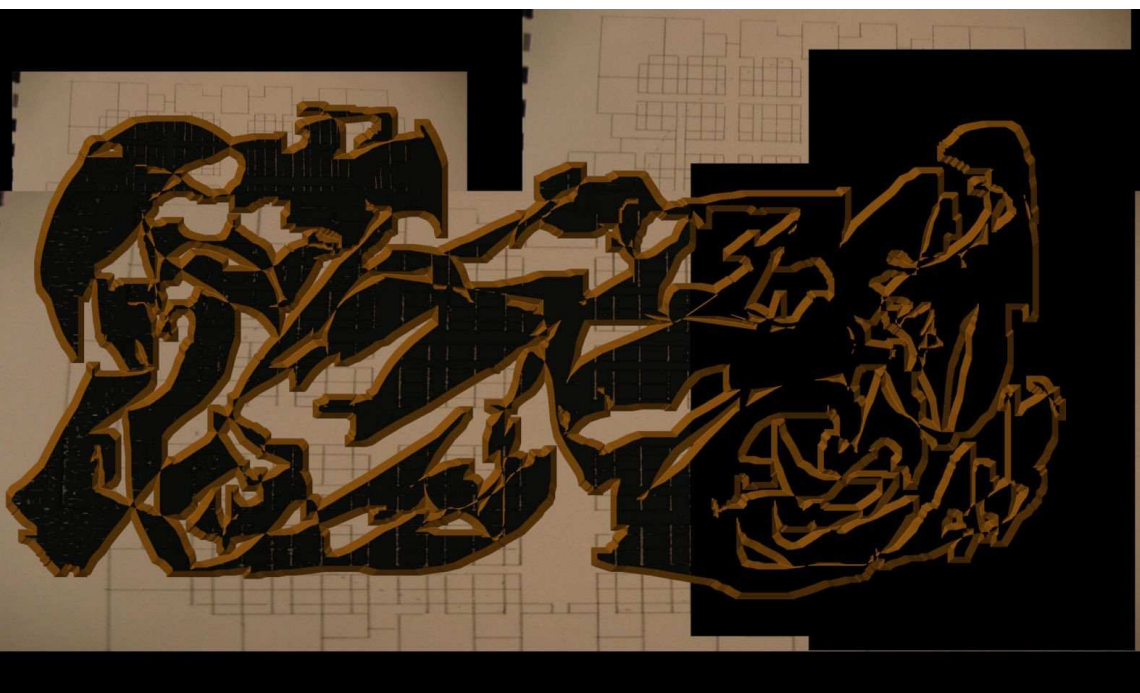


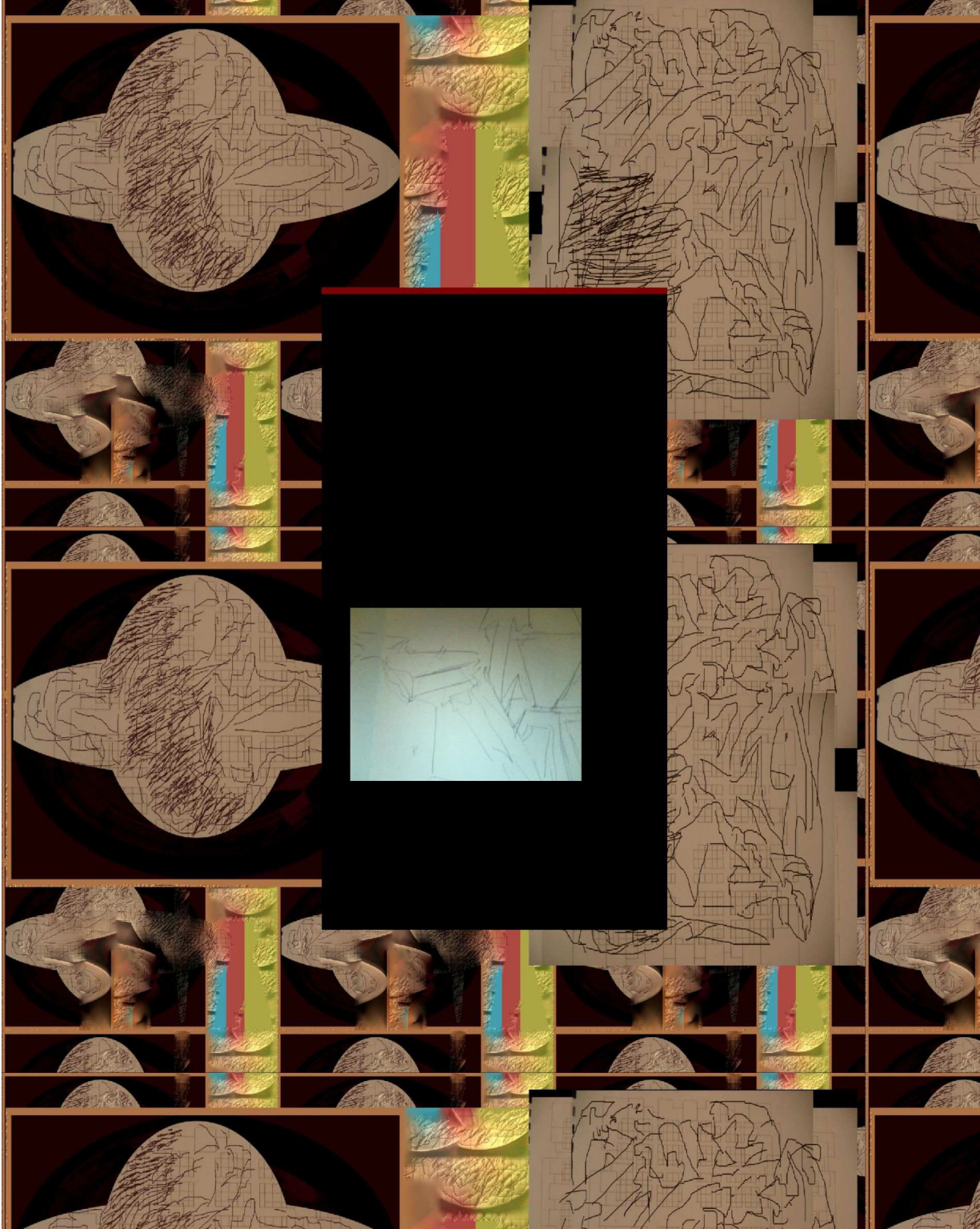


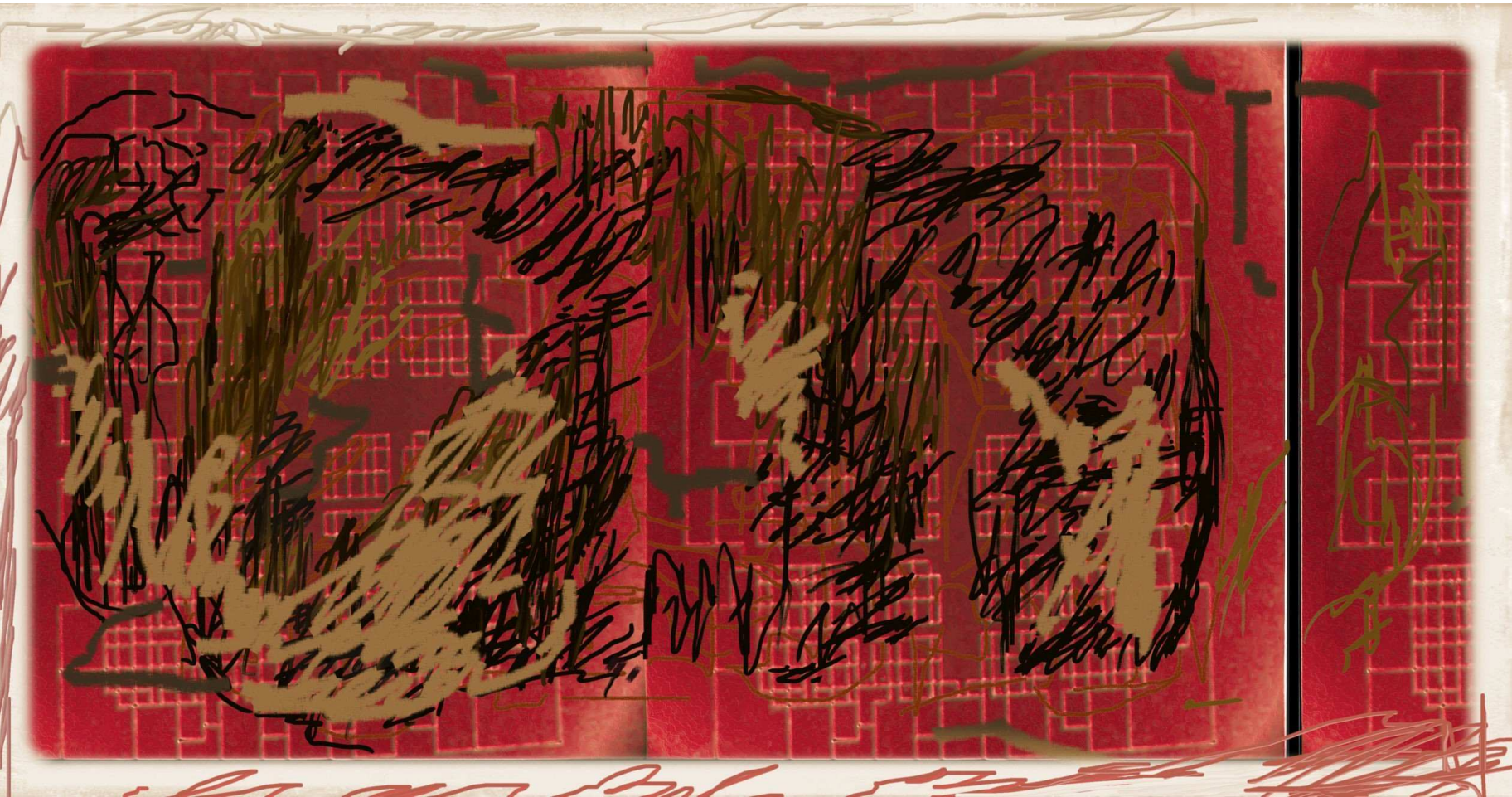


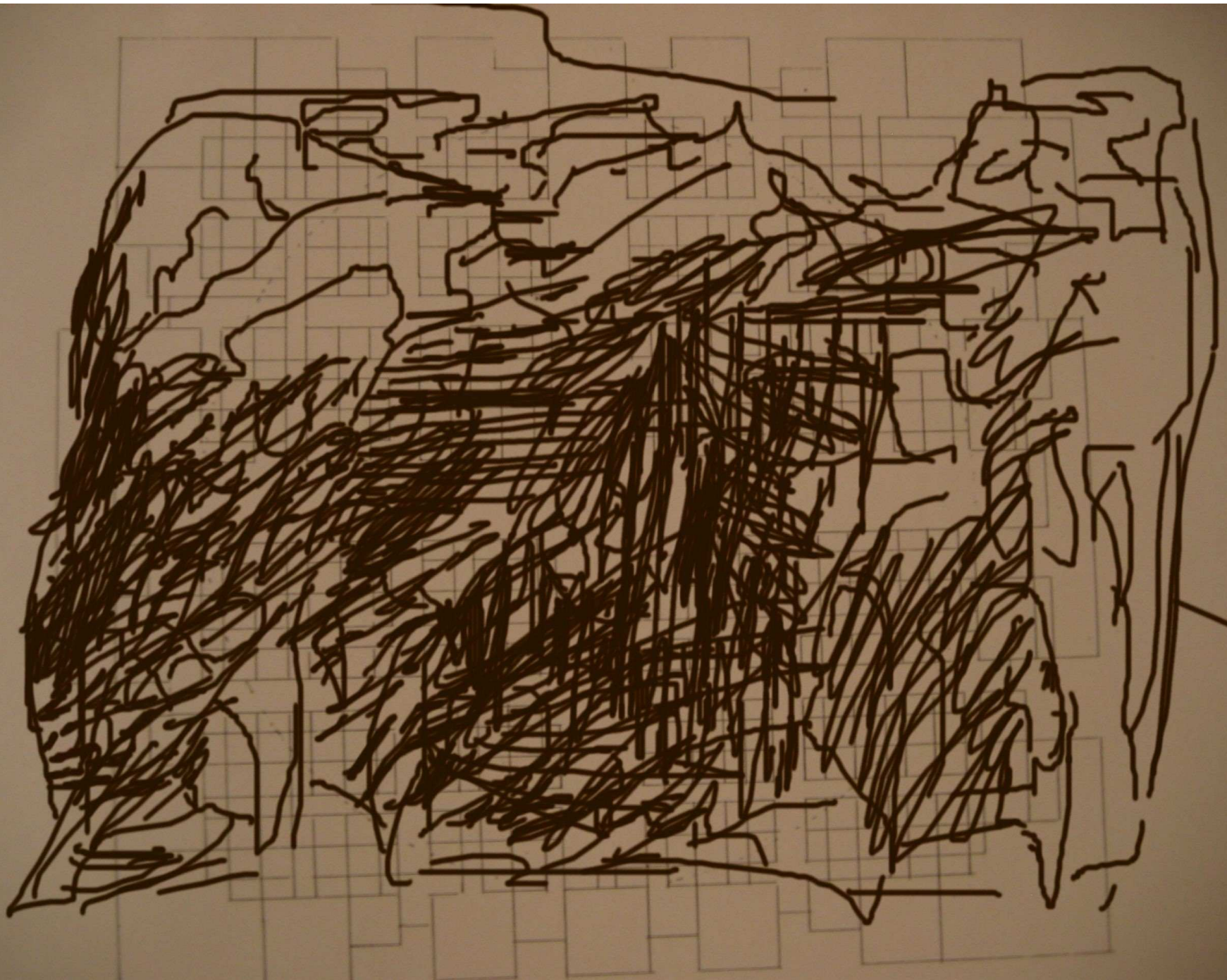


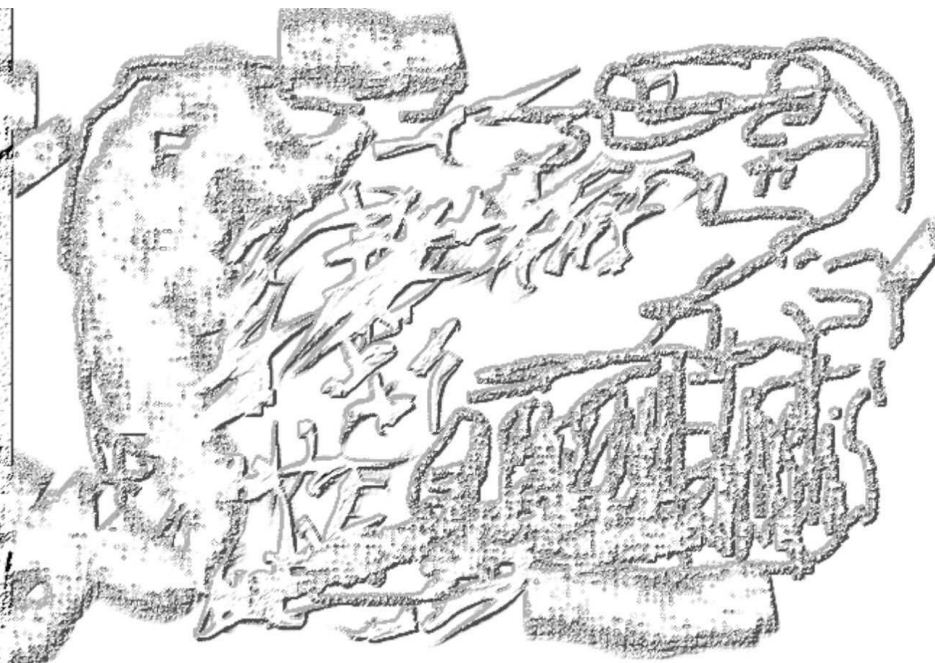
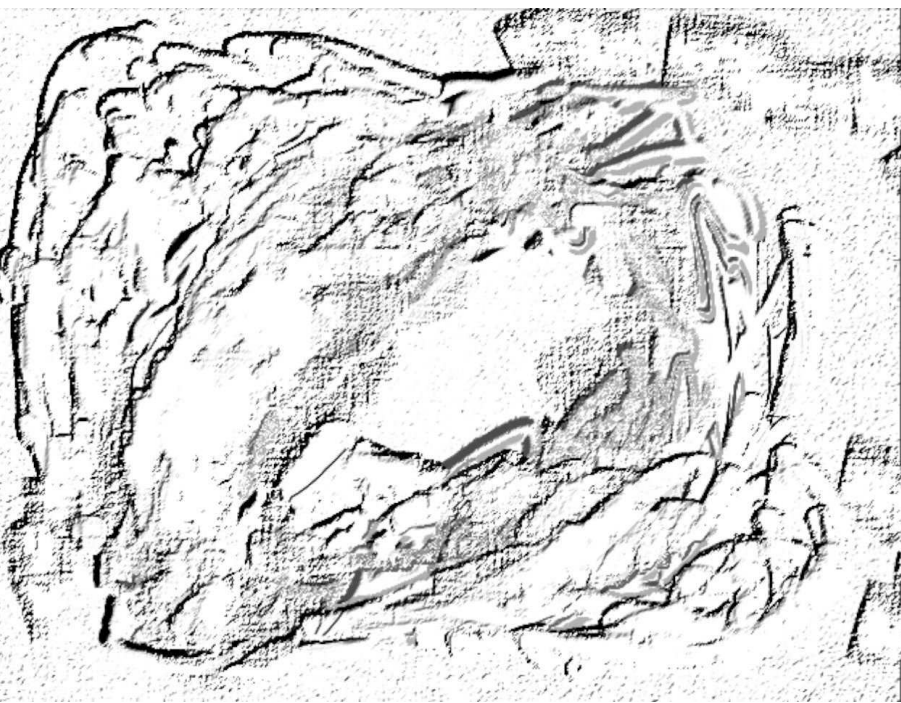


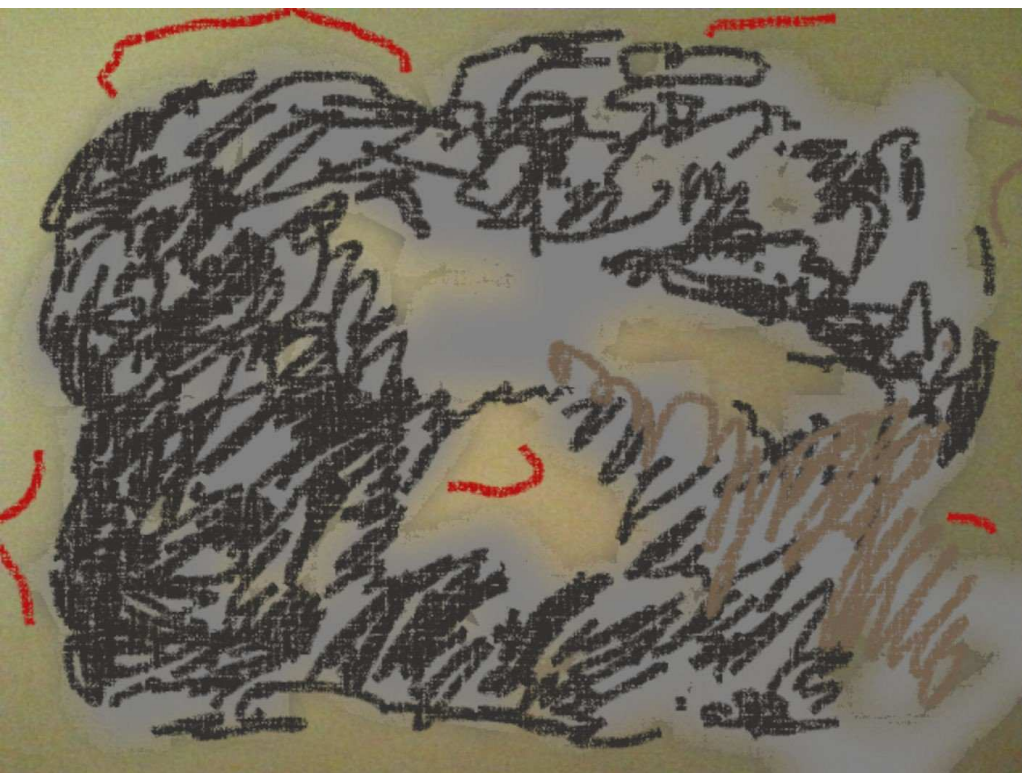


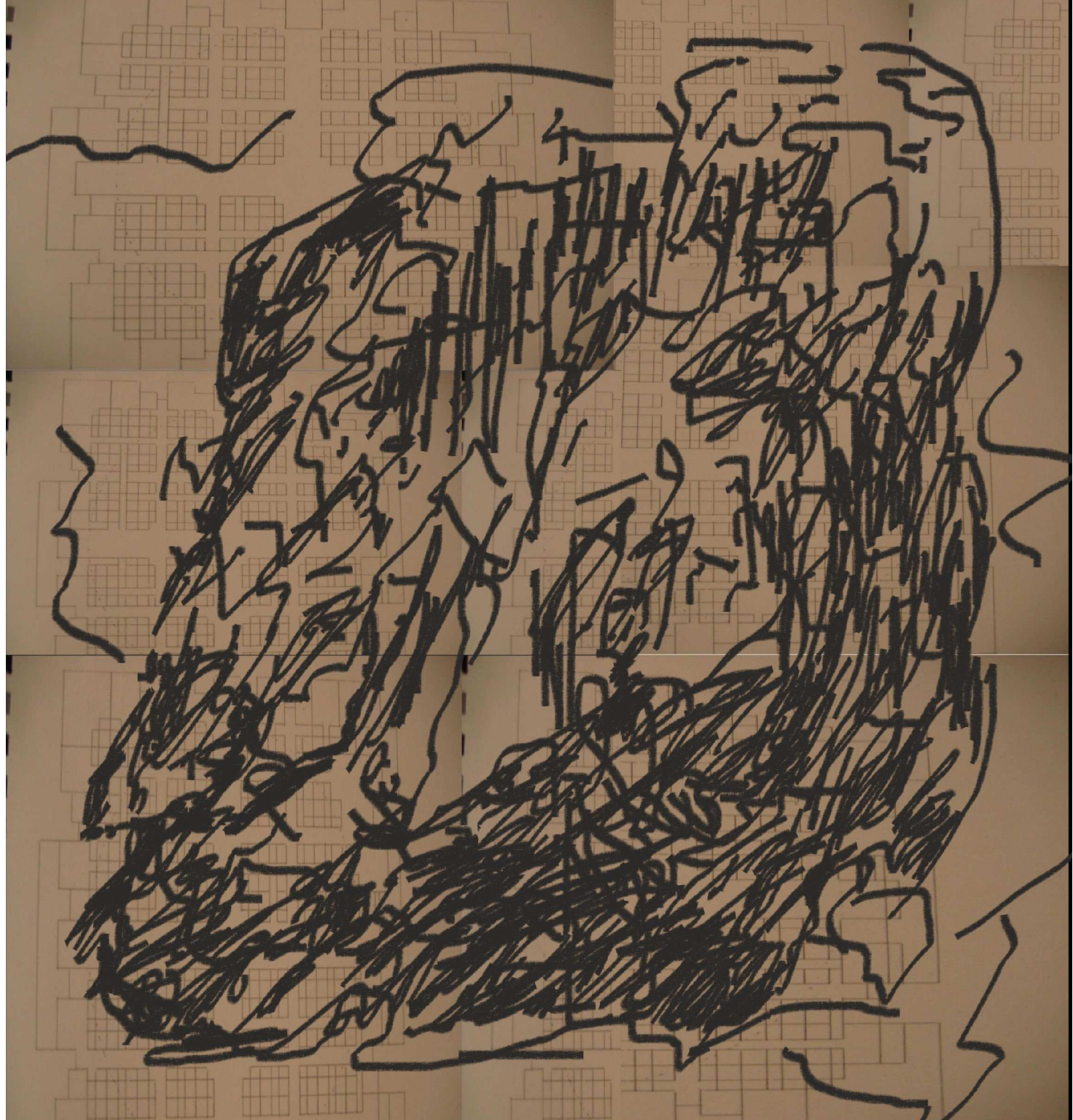


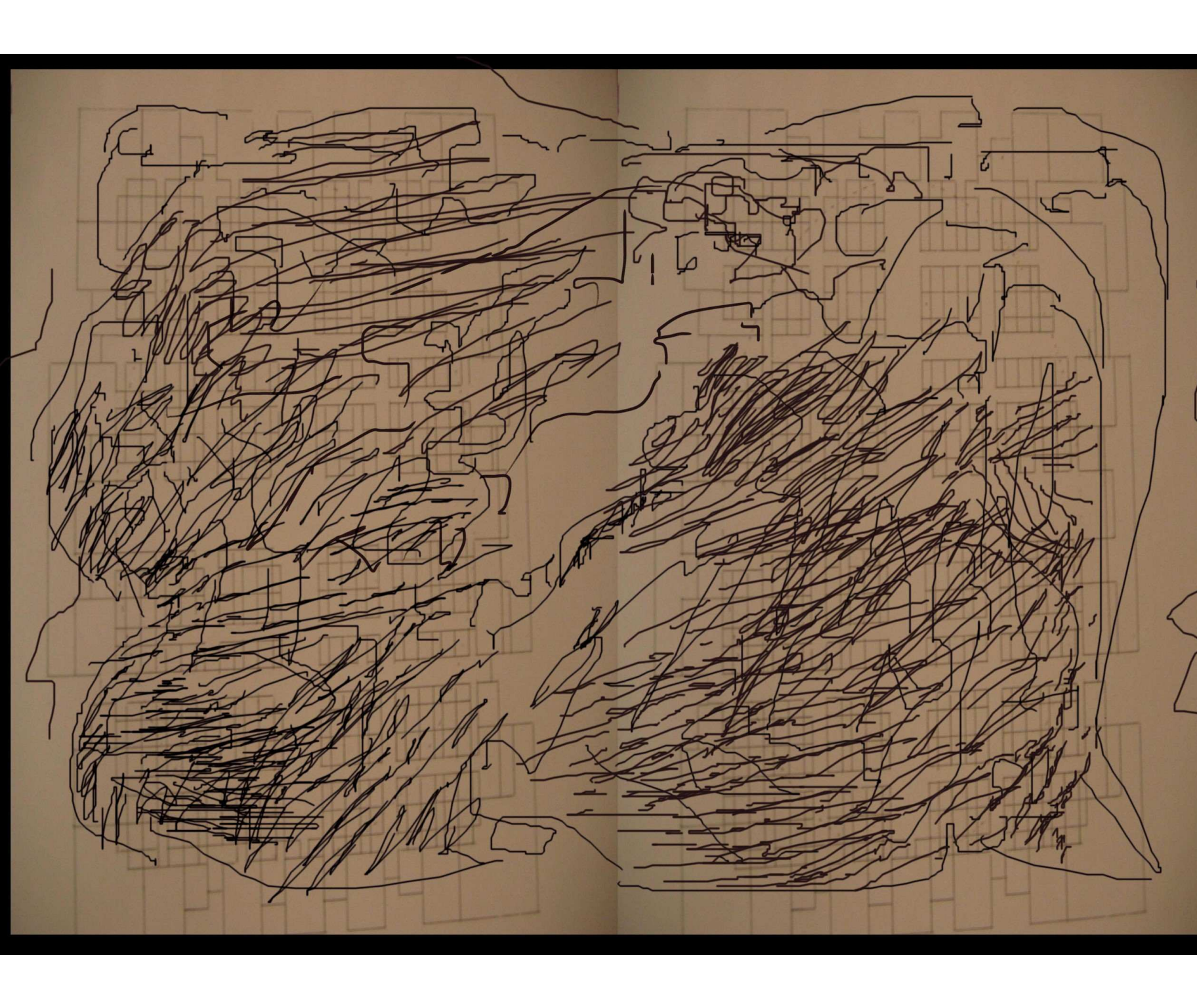






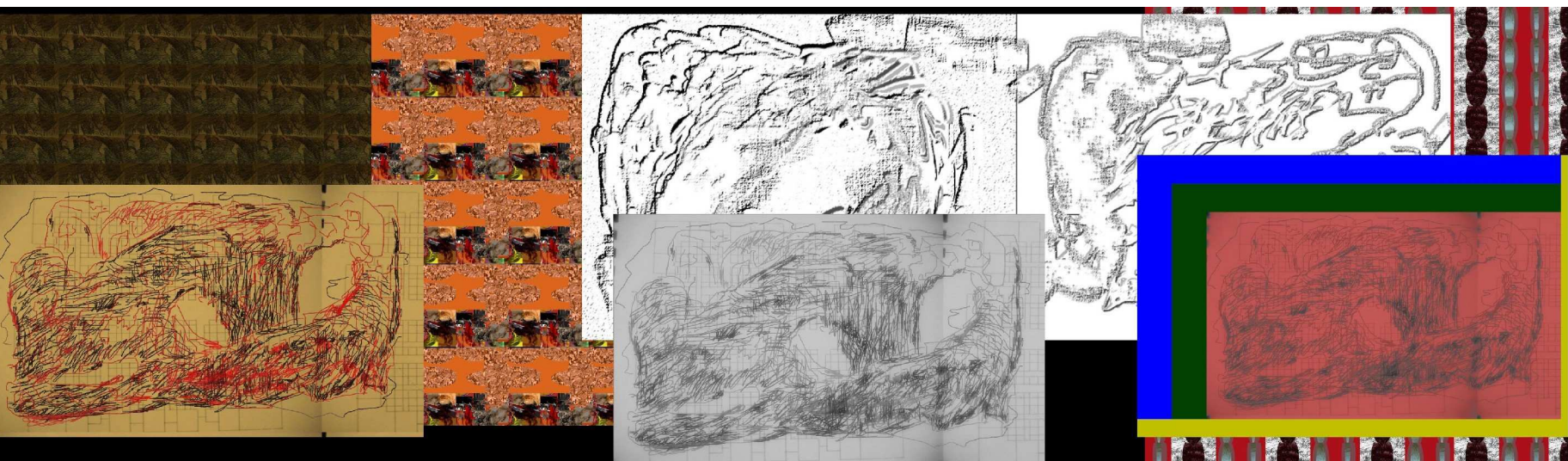


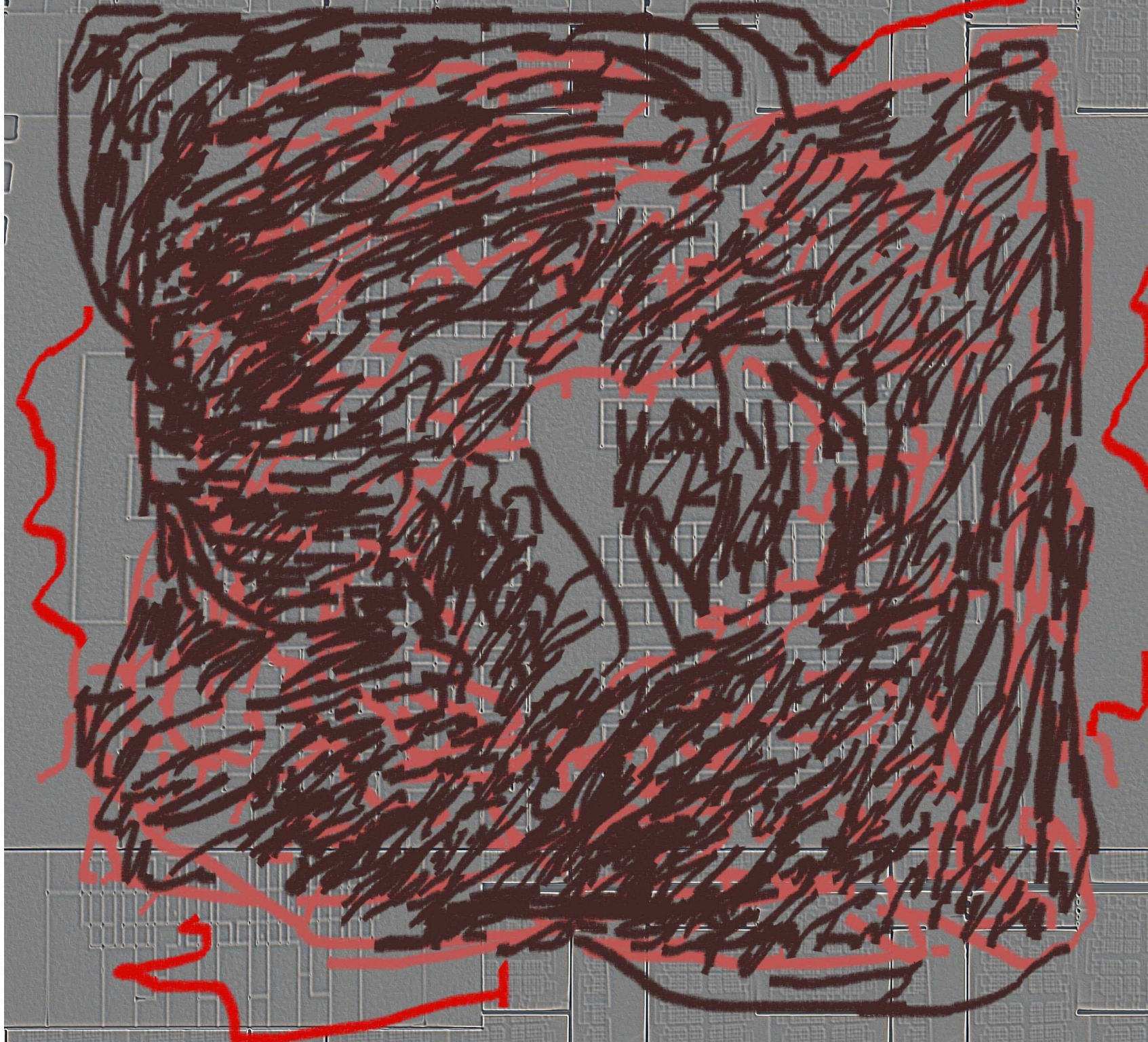


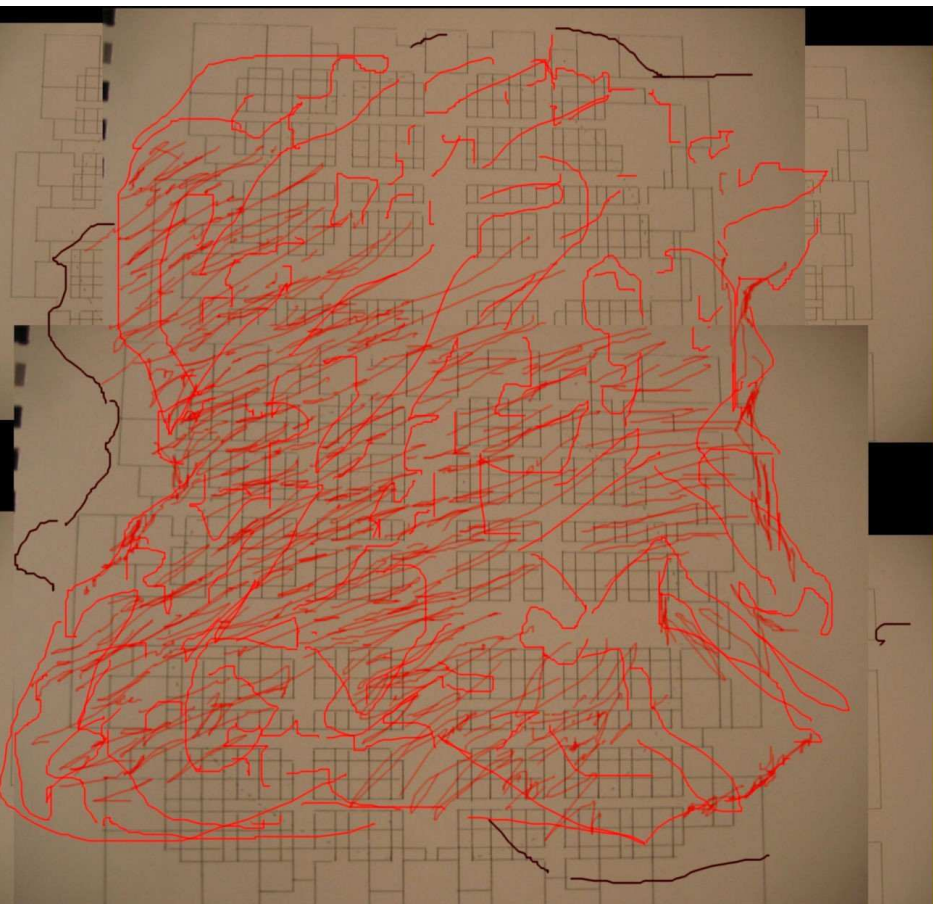


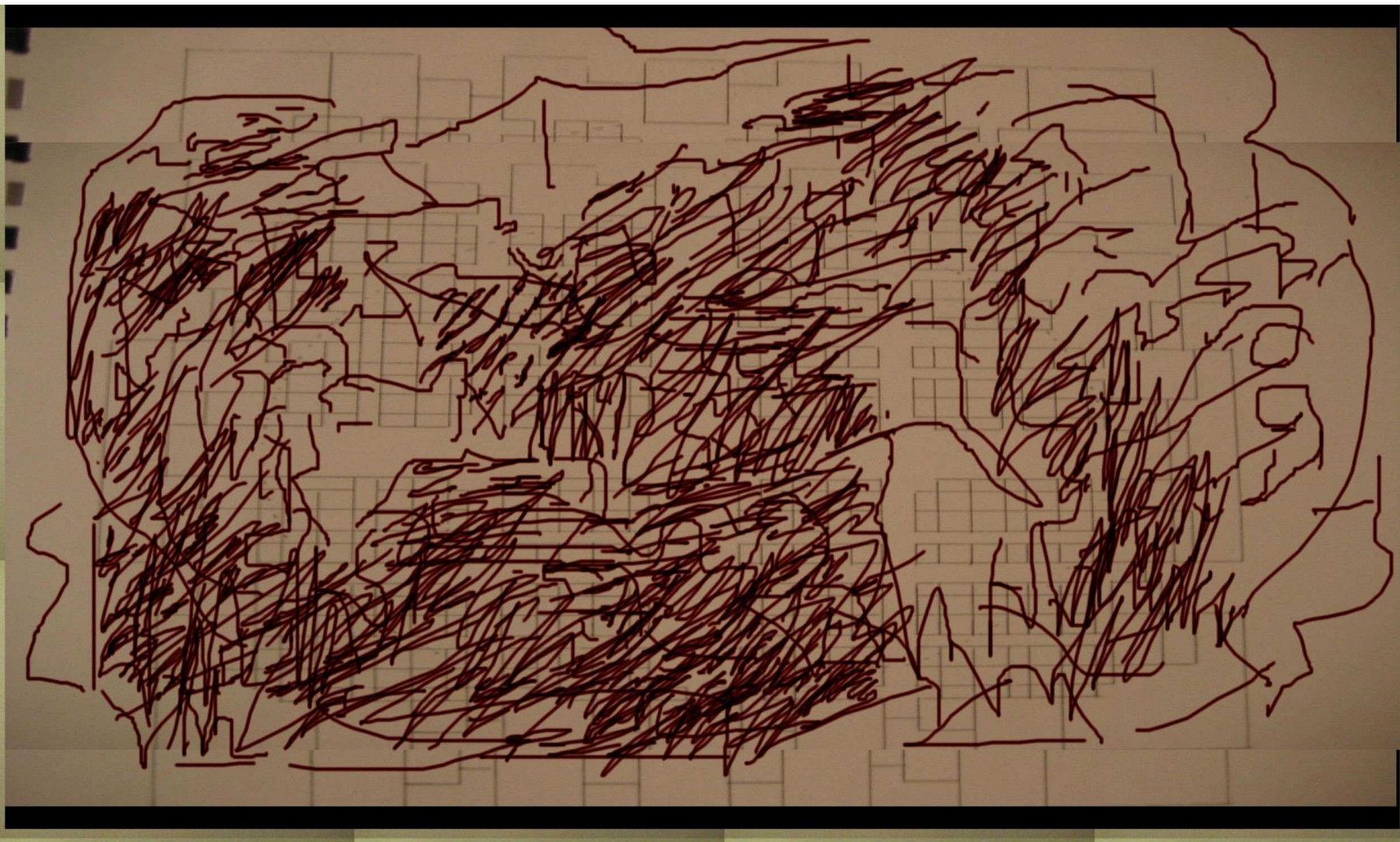


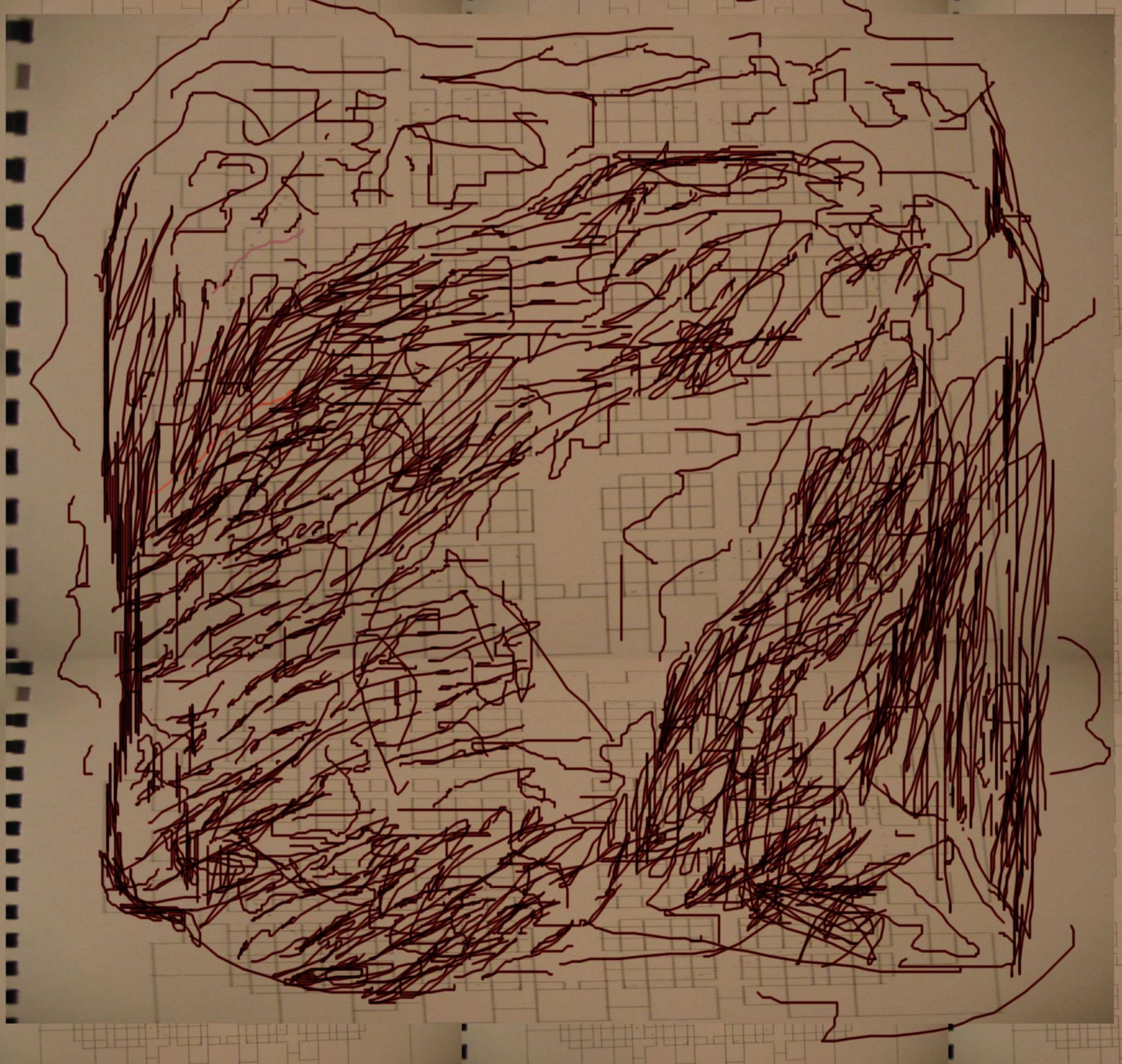


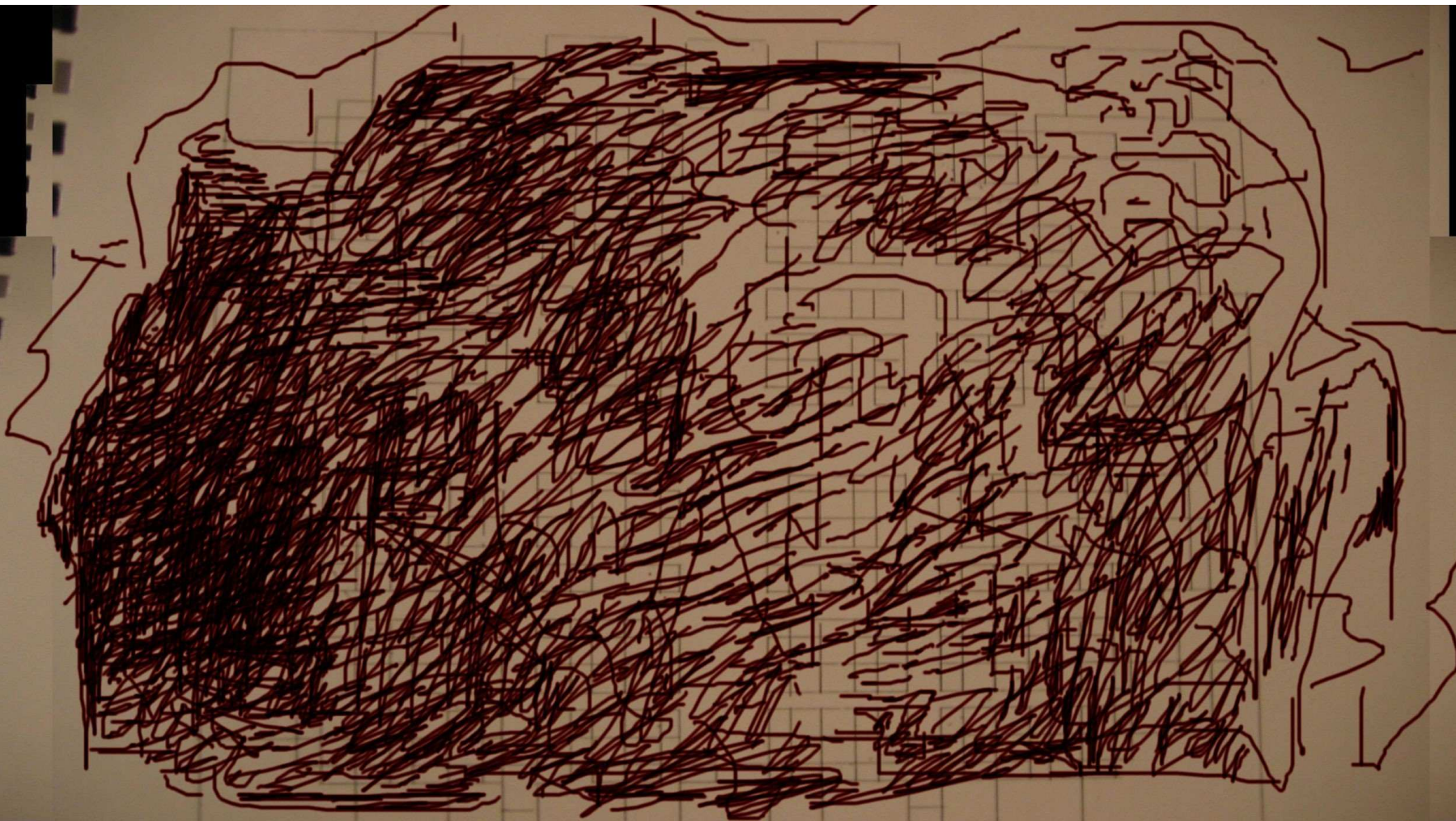


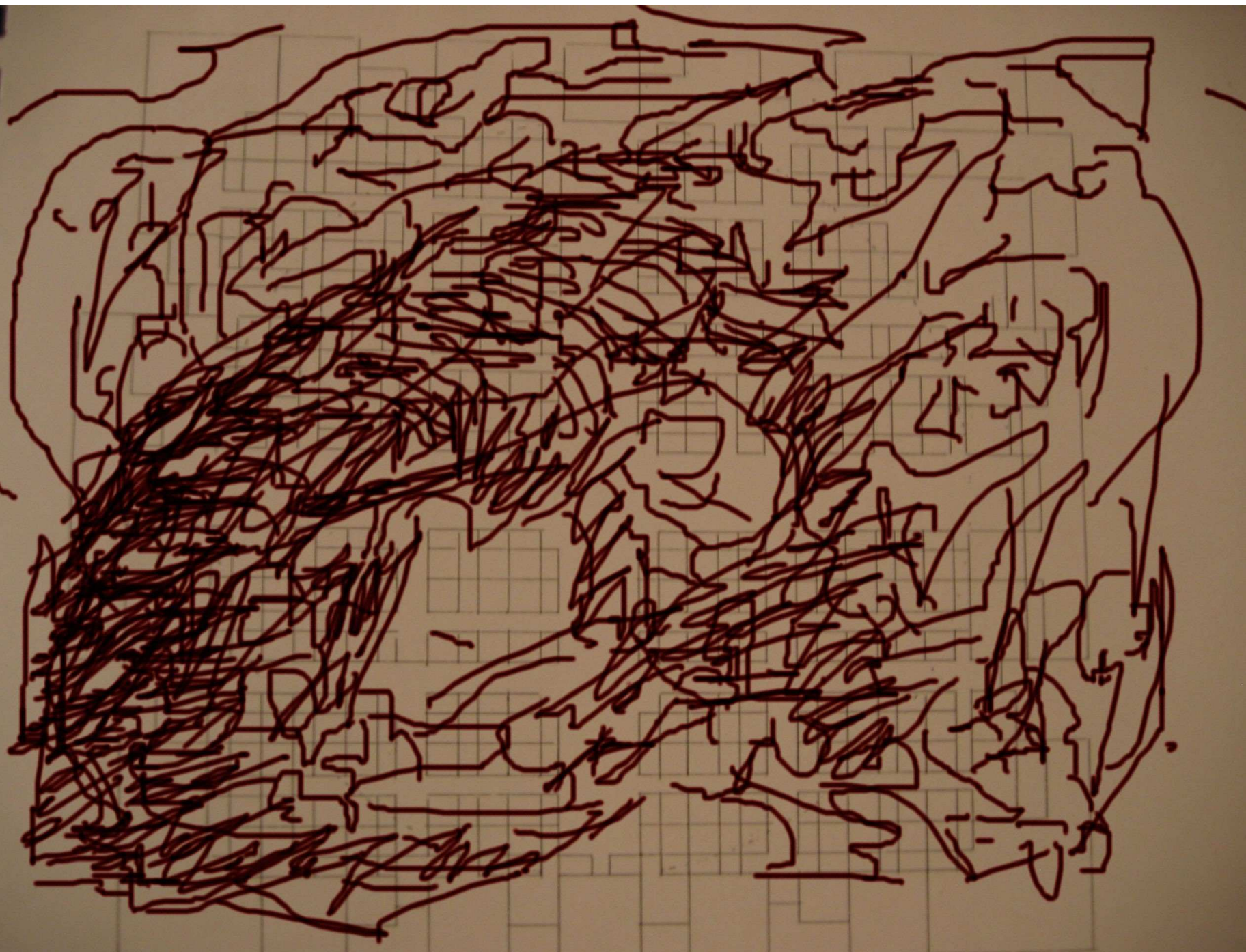


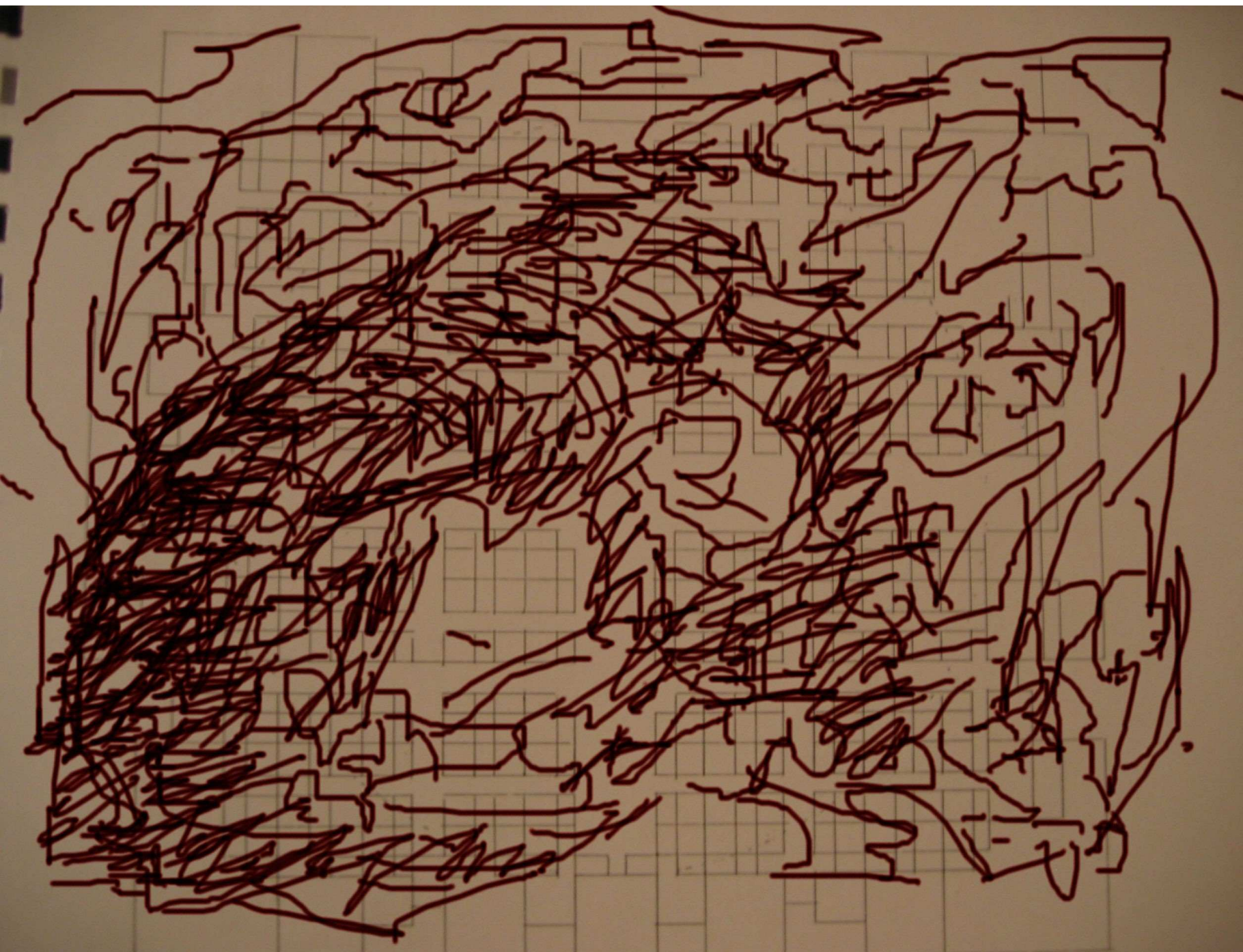


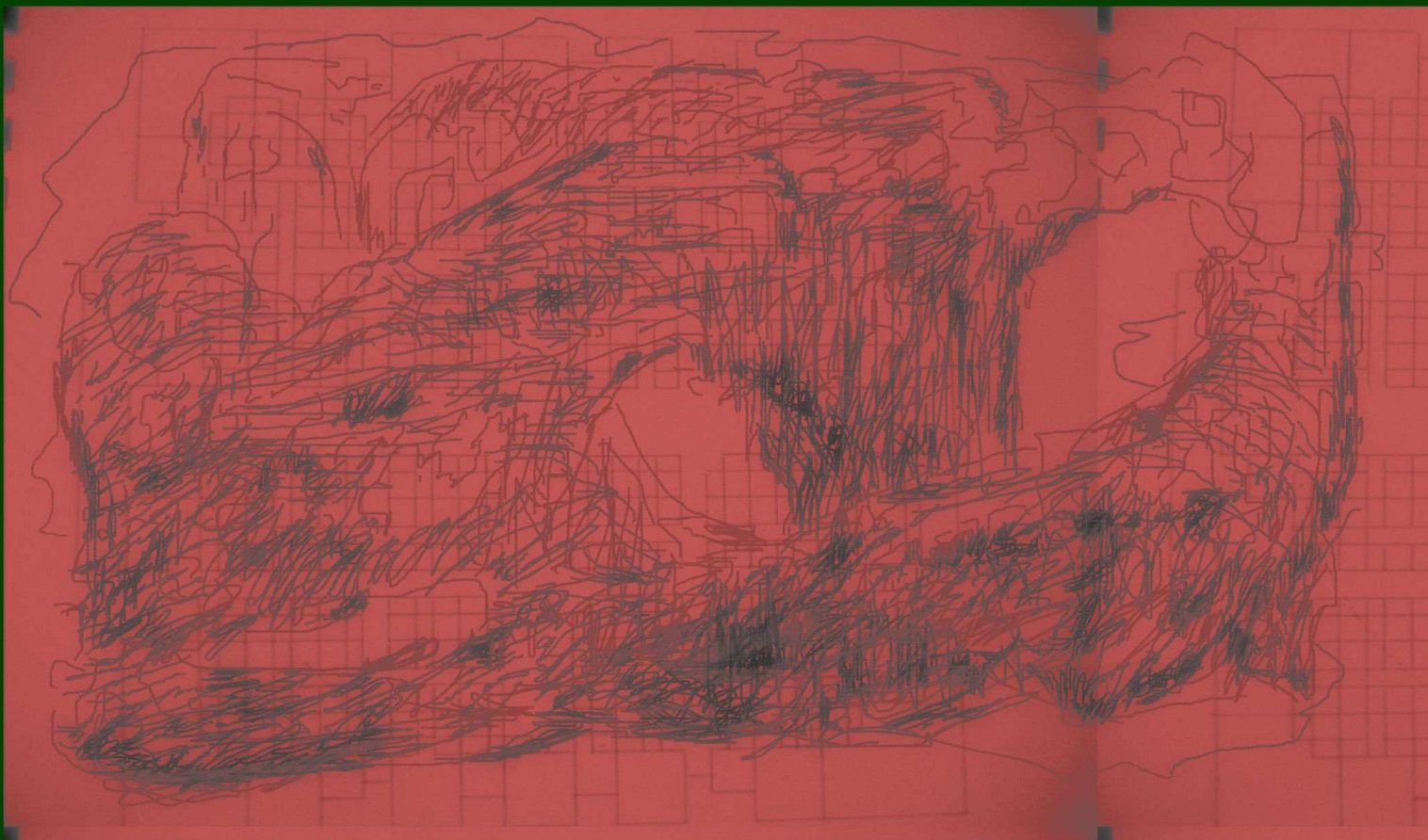


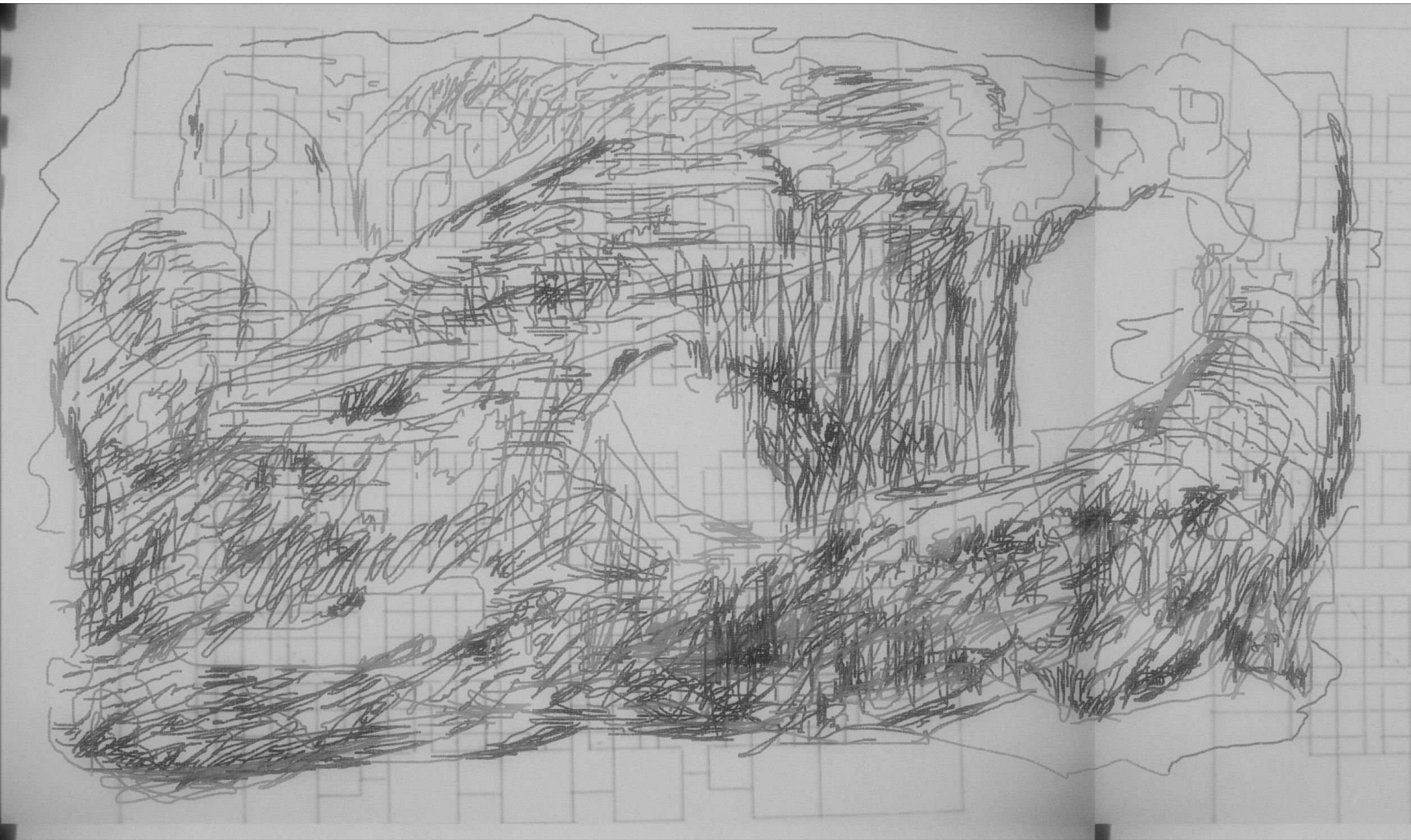


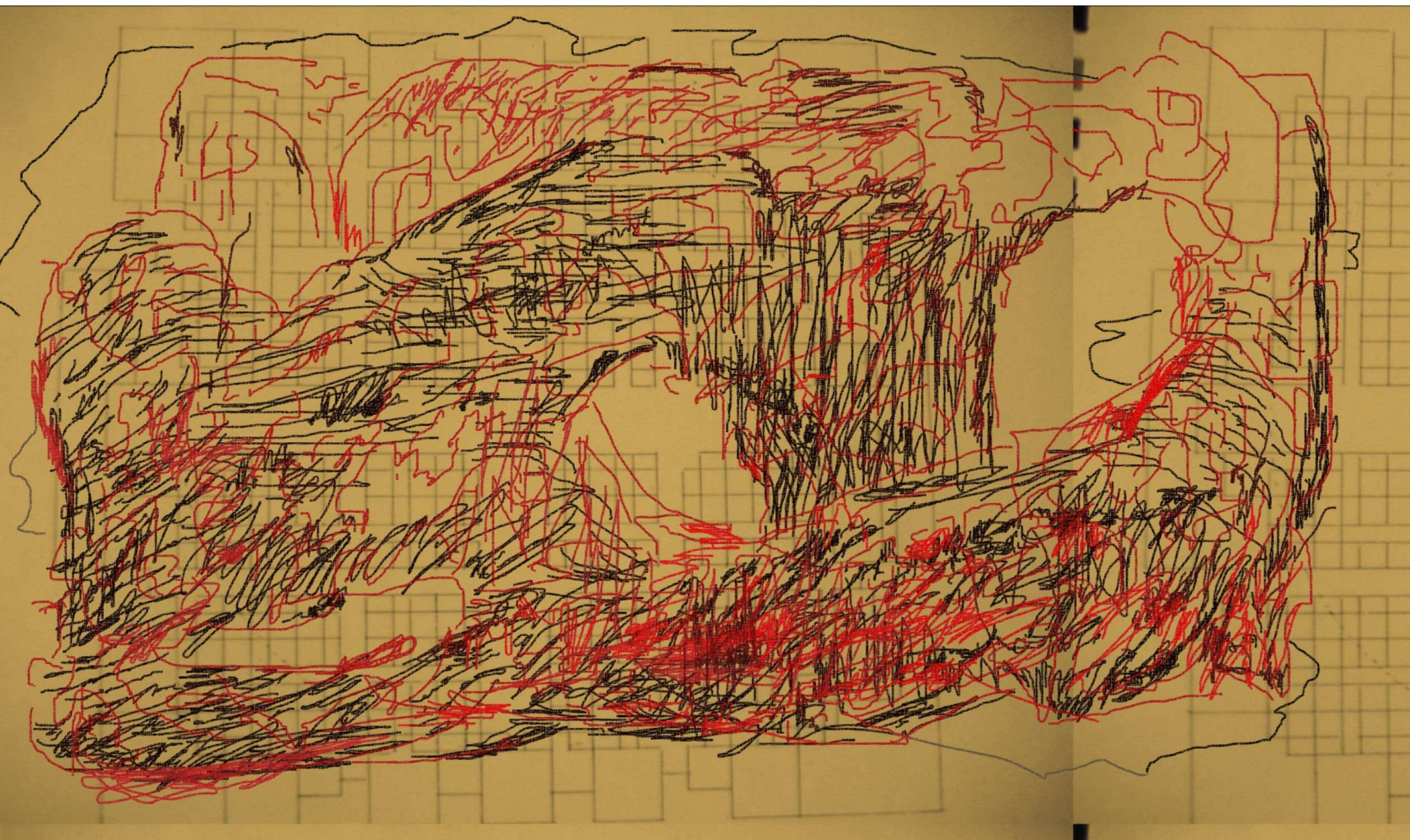


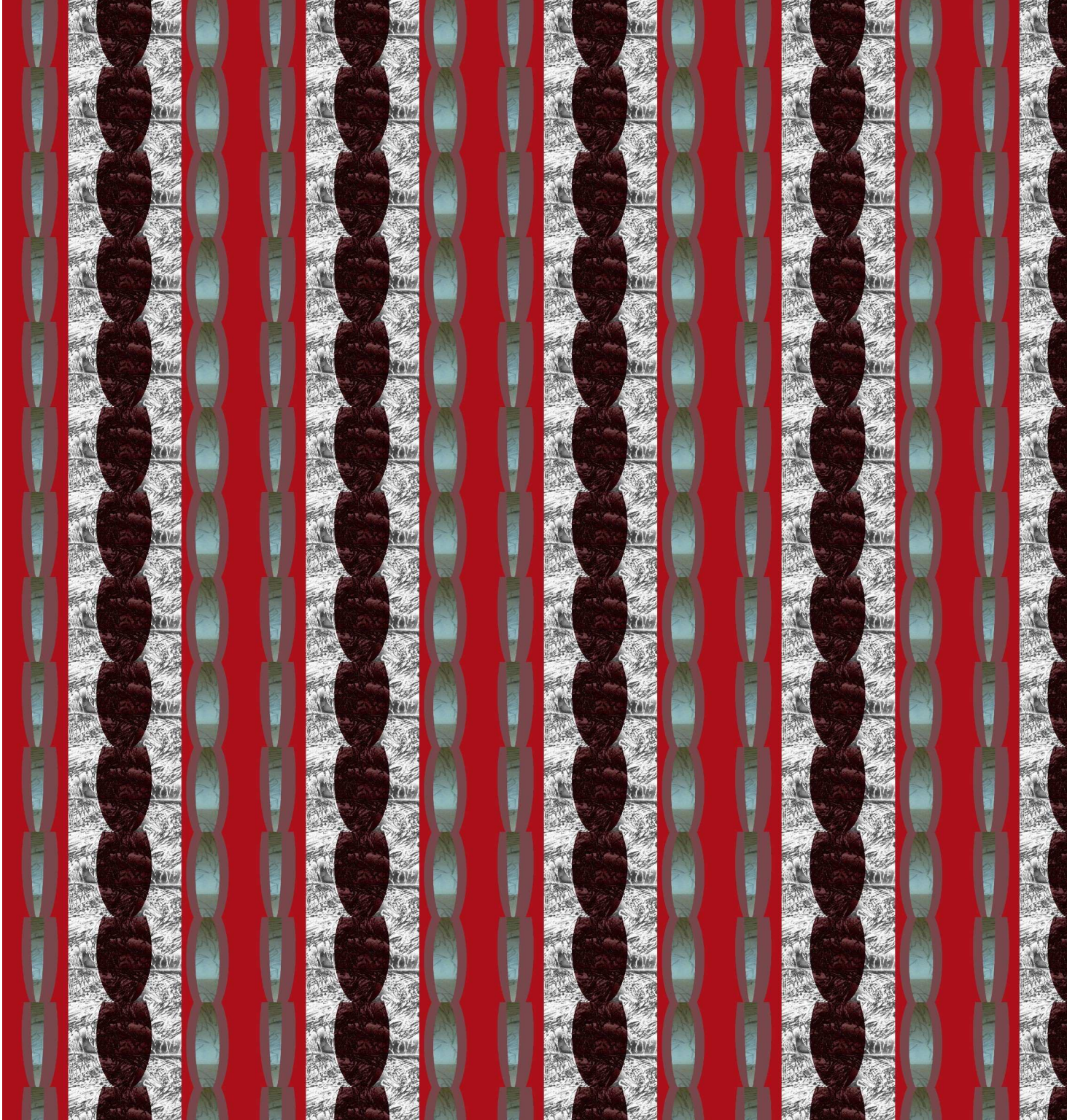








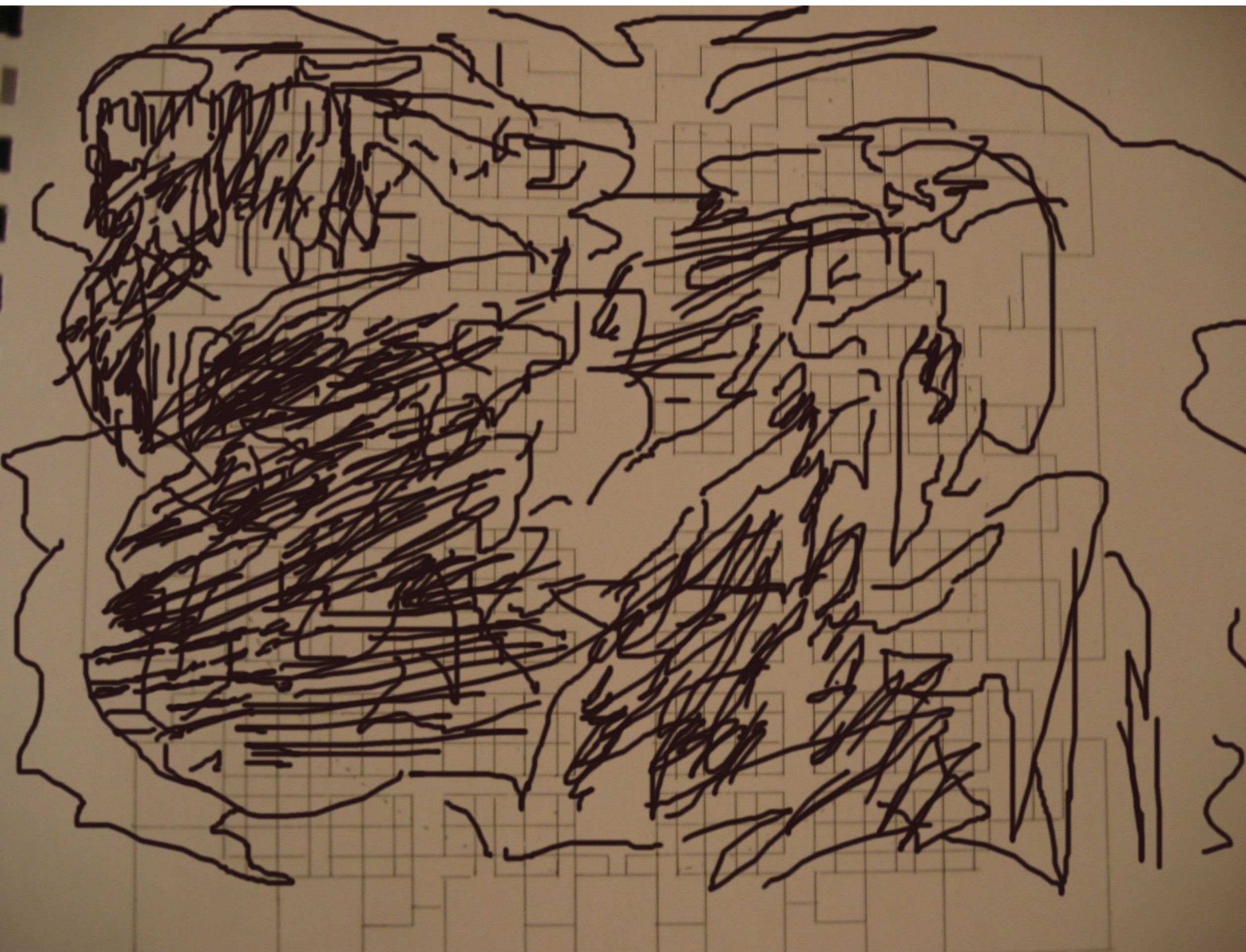


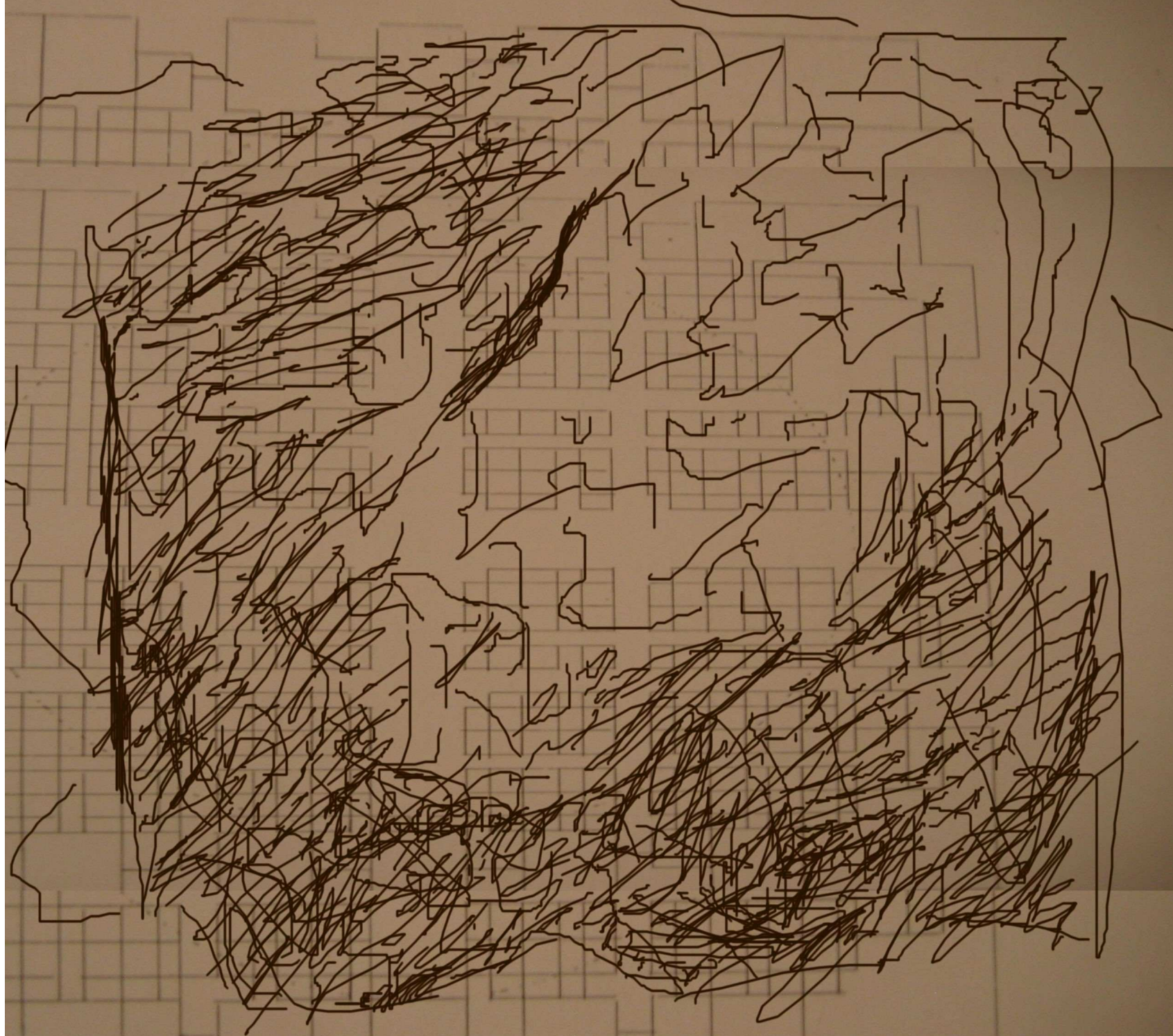








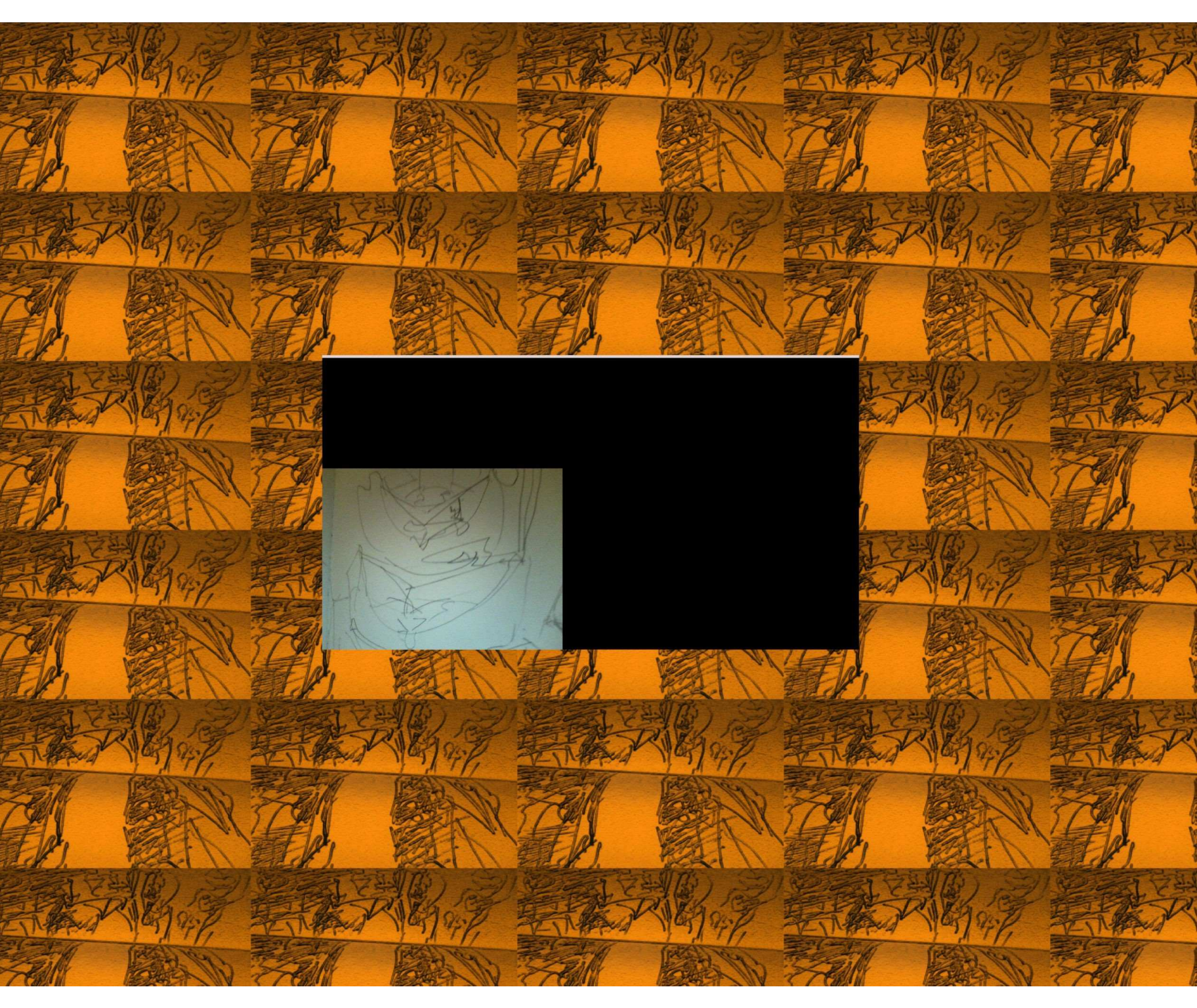




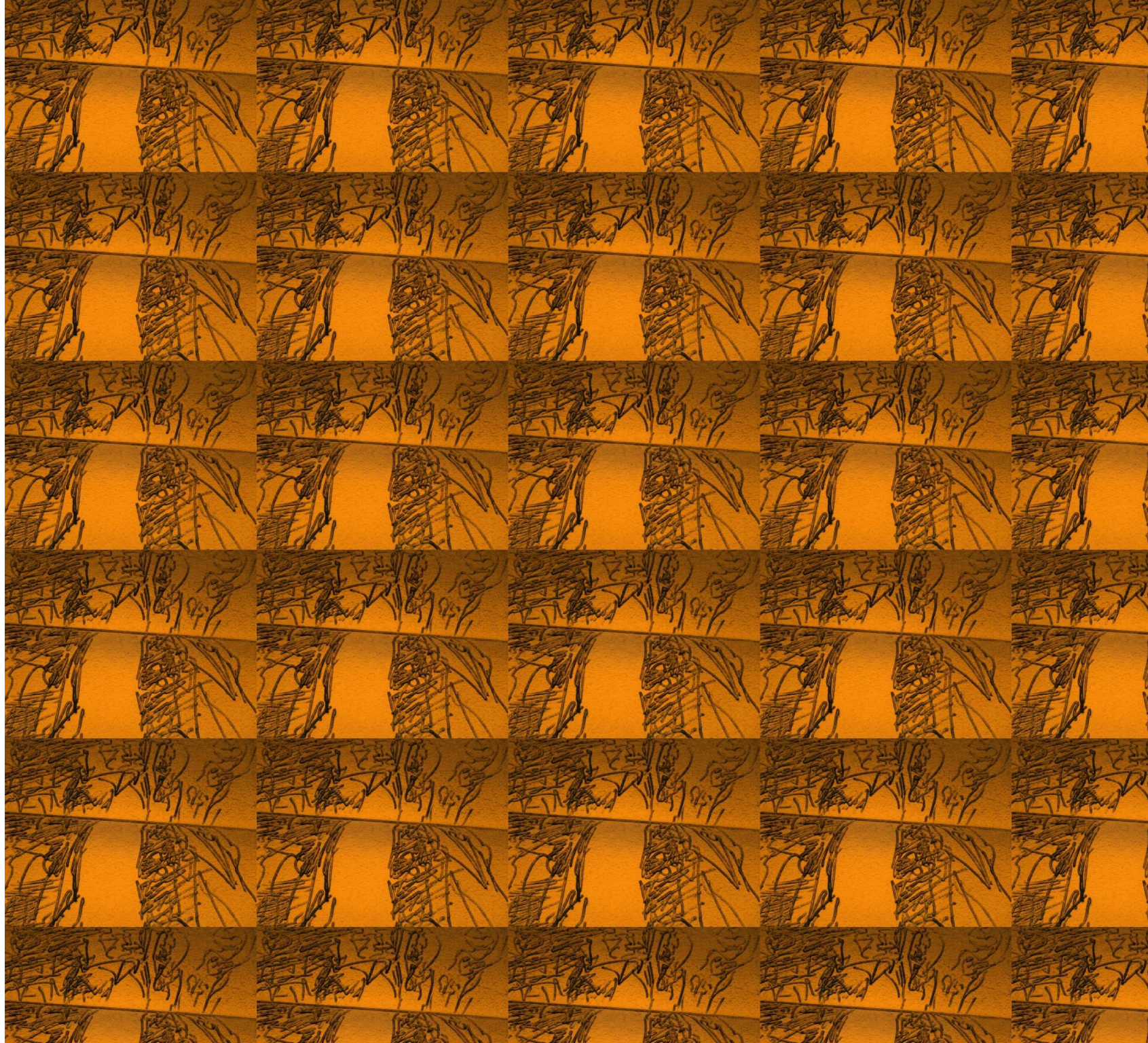


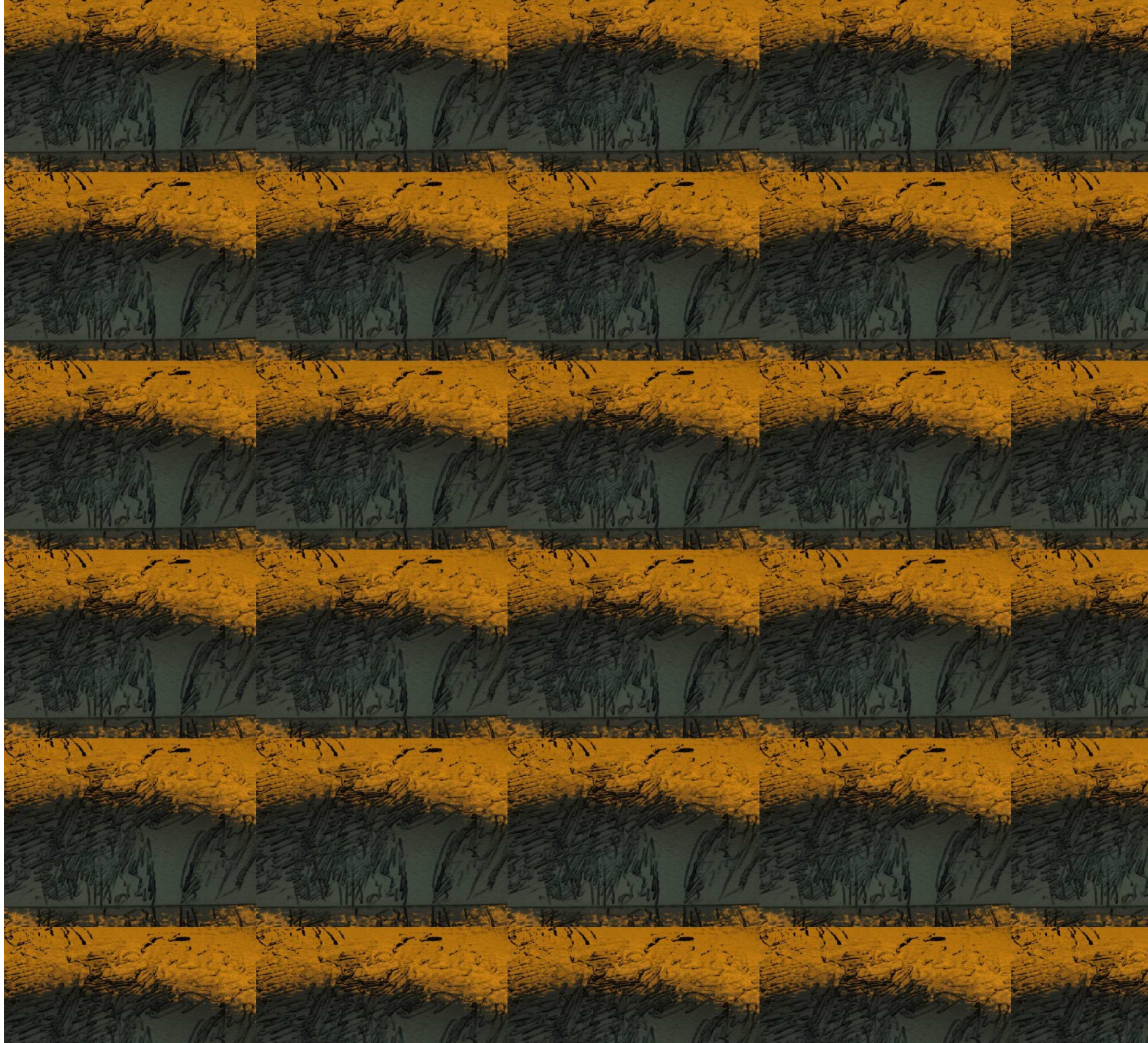


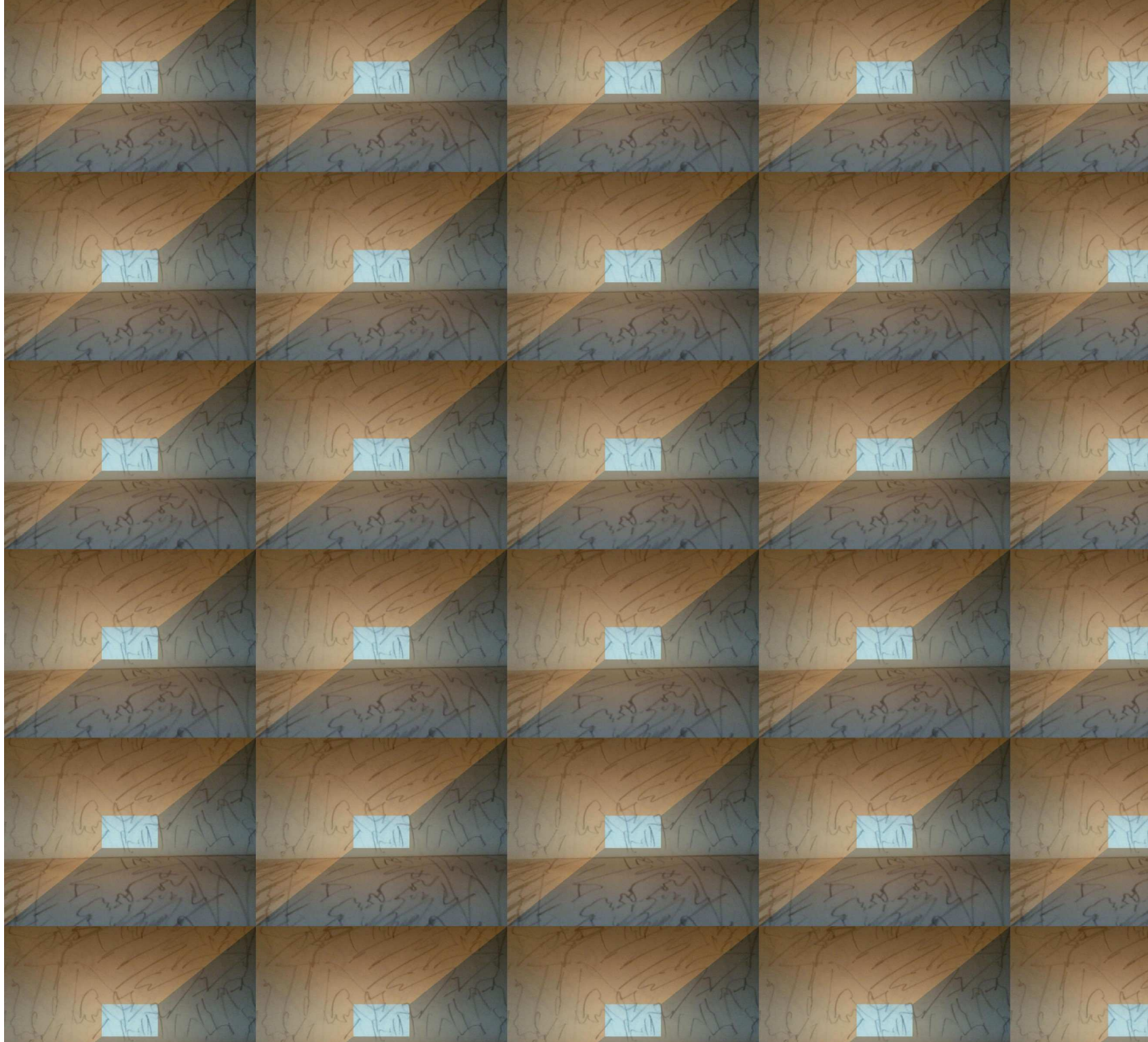


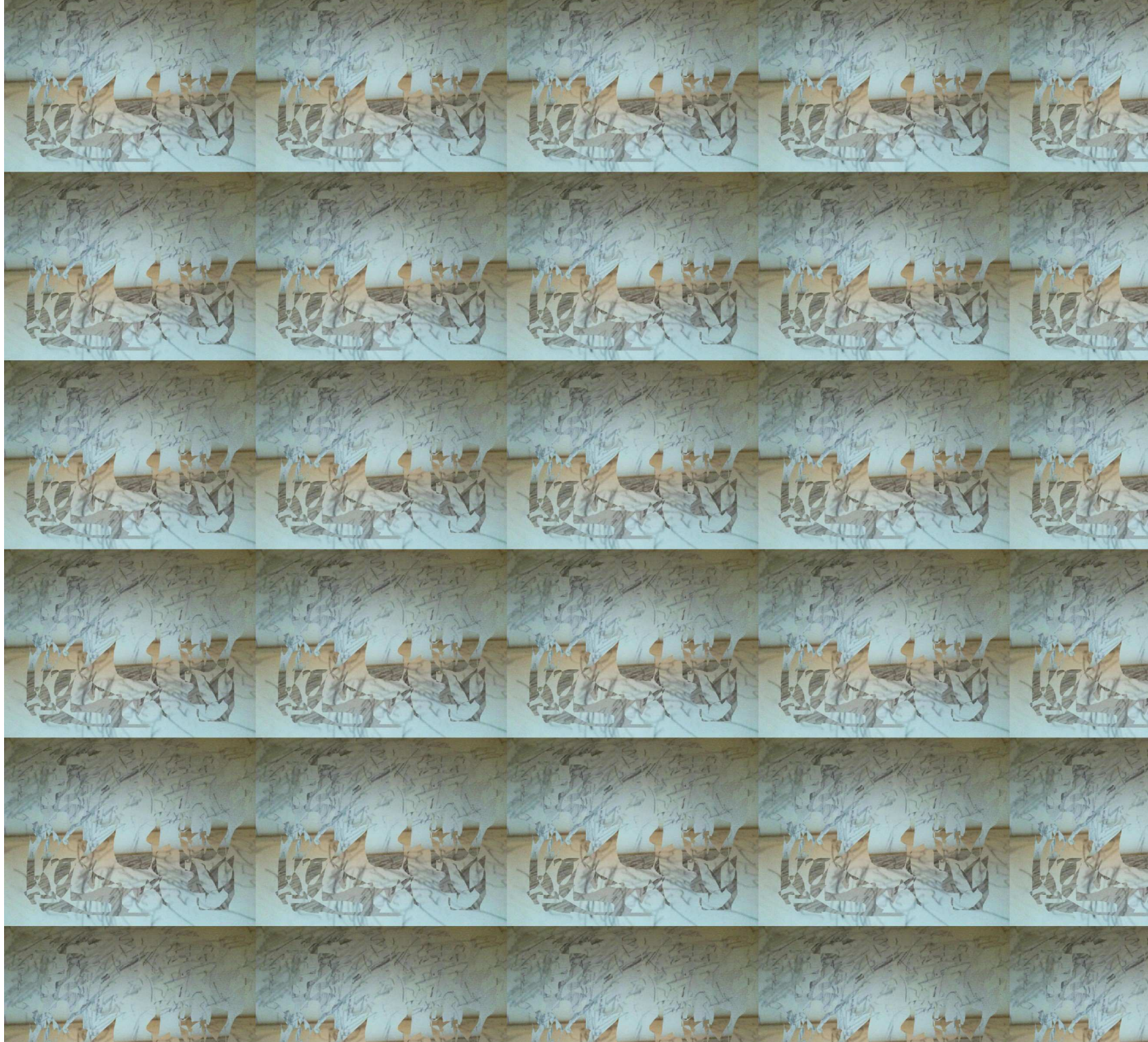


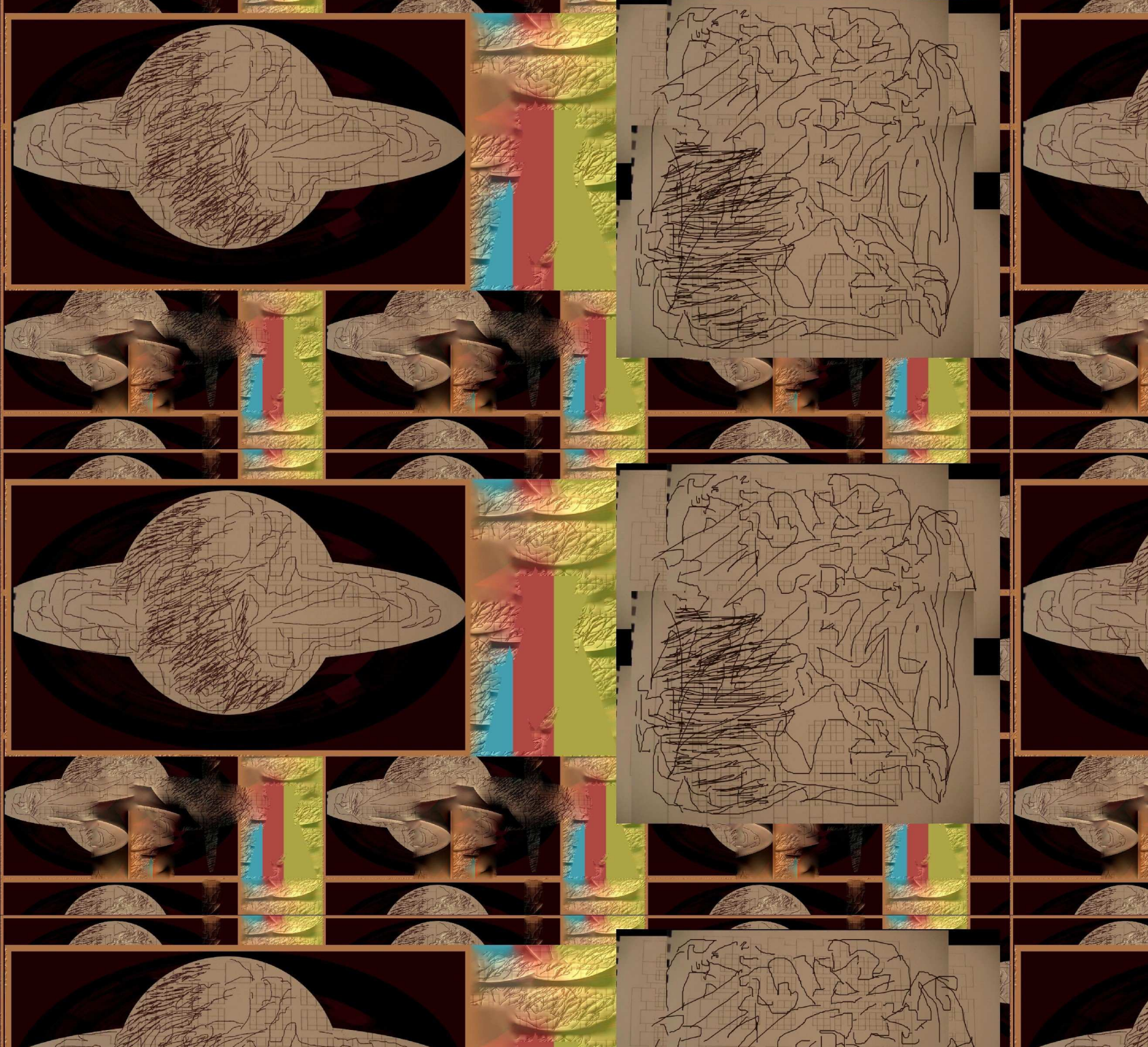


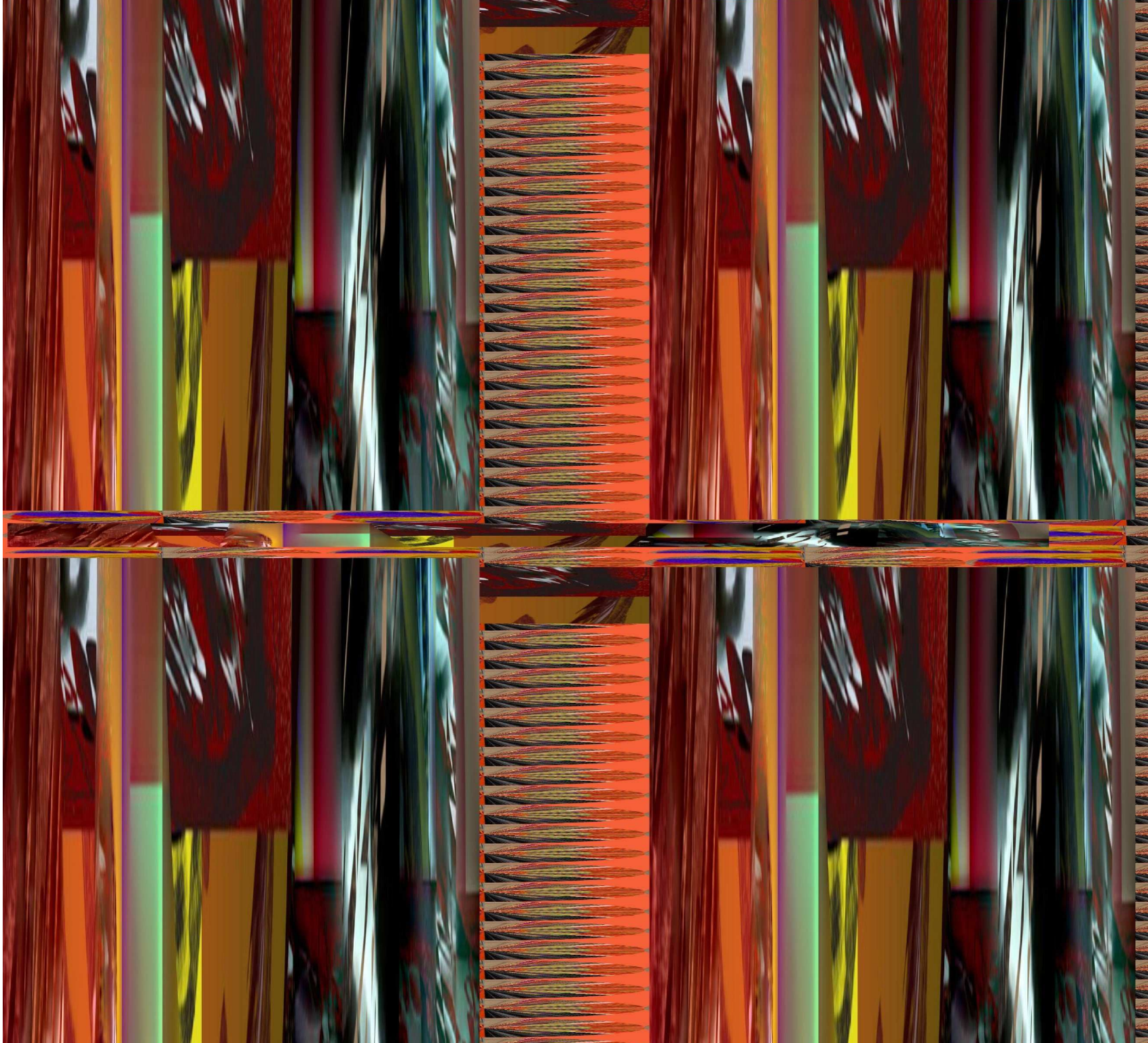












(at) Morpheme Block

